

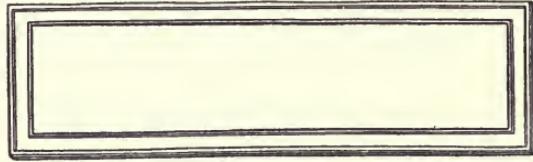
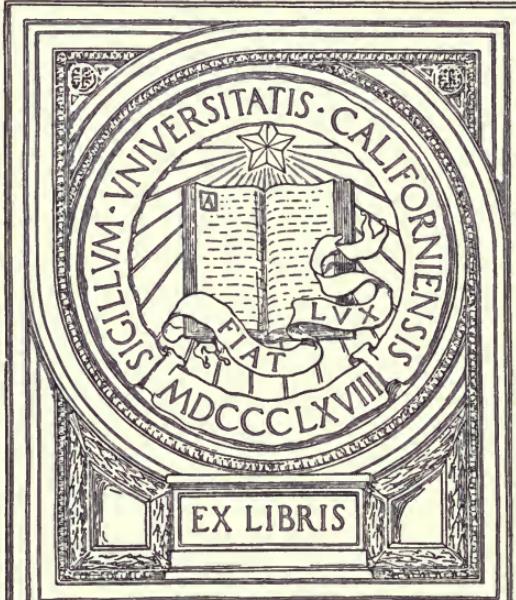
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A BRIEF GUIDE
TO THE
Department of Fine Arts

Panama-Pacific International Exposition

San Francisco, California

1915



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to the

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By MICHAEL WILLIAMS

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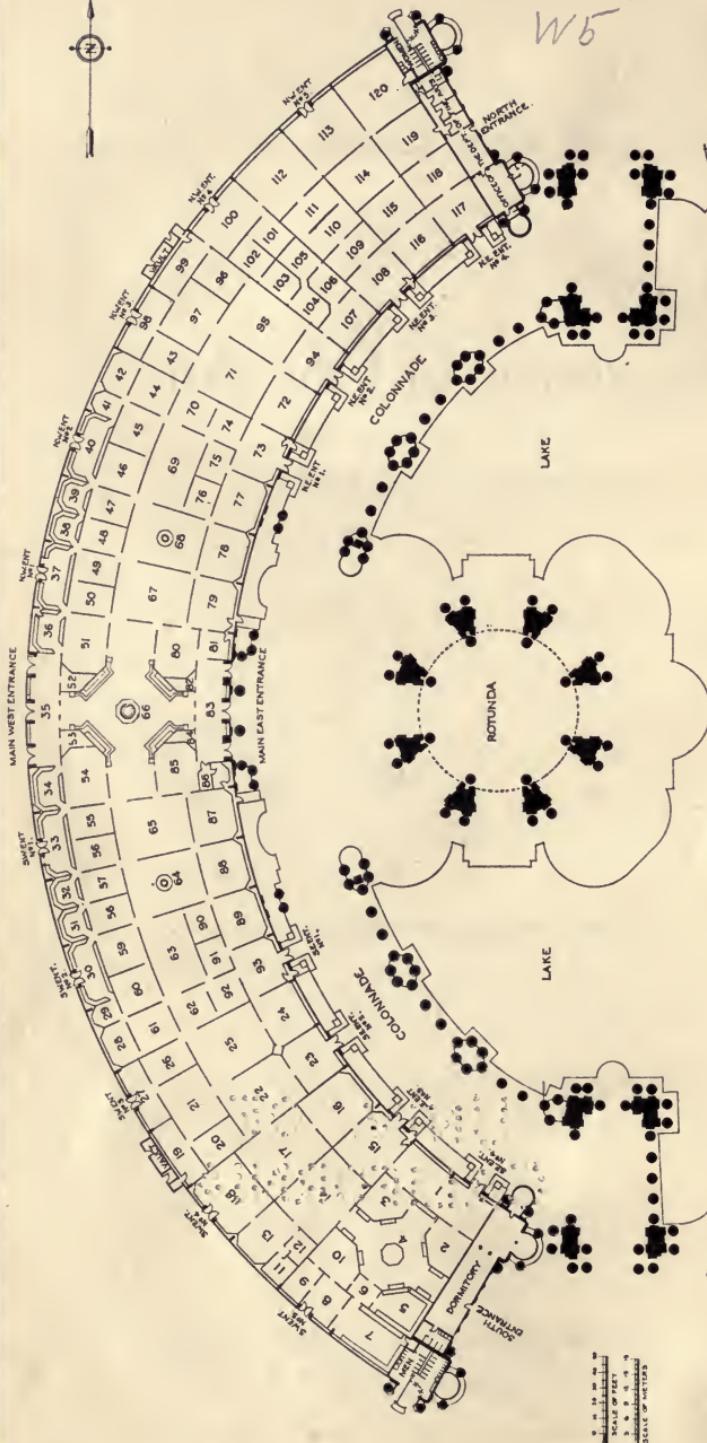
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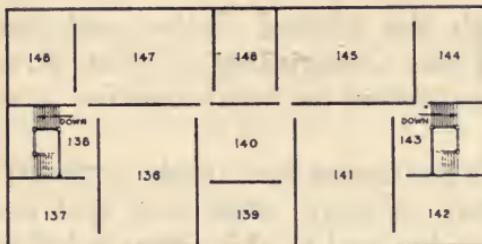
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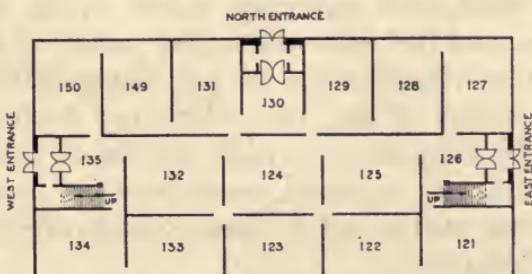
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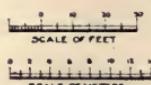


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In both the United States and the Foreign Sections of the Department of Fine Arts most of the works exhibited by artists are for sale at studio prices.

The Department has made especial effort to induce artists to show their best and most representative works, and in this effort it believes it has been in the main successful.

The attention of collectors and art lovers is especially directed to this unusual opportunity for securing works of enduring value which have already received the imprimatur of juries of experts.

To the visitor who is not essentially a collector of works of art, but who may desire a souvenir of the Exposition which will be of more than passing interest, especial consideration is directed to the prints and small bronzes which are included in this exhibition.

For the convenience of purchasers there will be constantly in the galleries the sales manager of the Department or some one of his assistants, from whom information may be had regarding prices, and exhibits of artists.

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Final Note.

NOTE

All the principal nations of the world have contributed to this exhibition, which comprises many thousands of paintings, sculpture, prints and other works of art. Obviously this little book does not attempt the tremendous task of describing all. Indeed, art is long and life deplorably short; moreover, only experts and advanced students require an exhaustive manual.

On the other hand, it is certain that many people beginning the study of art and desirous of obtaining more knowledge of the great treasures contained in the galleries than they could gain by roaming haphazardly through them would be glad to find an elementary guide, a helpful companion, as it were, to assist them toward an intelligent understanding of the exhibition, pointing out the chief facts, and directing attention in profitable directions.

The principal purpose of the exhibition, it seems to me, is to illustrate the origins, growth and development of American art. The idea is sturdily, splendidly democratic. It brings the people—the whole nation—into direct, vital contact with its own art at a time when that art has justly won a distinctive, and in many respects, a high place among the art of other nations whose works are also abundantly displayed at San Francisco.

This idea has been carried out by means of a logical, simple and comprehensive arrangement of typical examples of the schools and the chief individual workers from the earliest days of American painting until the present.

In fact it is a sort of pageant, a progress, a connected pictorial history that we may follow as we pass from room to room; and we will make it our main business in these pages to trace an outline of this flowing stream of our native art.

Yet as we study, or prepare to study, let us also remember that in art it is better to enjoy than to know, and that unless we can appreciate the emotional, sensuous, and spiritual values expressed in form, line, or color, all the facts and the technical jargon with which we may stuff ourselves will be futile and burdensome. So we should not be tied to a stiff and pedantic programme, but seek the primrose paths of artistic pleasure rather than the prosy halls of knowledge.

Nevertheless, an equipment of information will help and not hinder the enjoyment of art. This exhibition is doing a wonderful work in spreading knowledge and appreciation among the people, especially the people of the West, and we may profitably

recall what Reinach said in the last pages of his "Apollo": "Far from believing that the social mission of art is at an end, or drawing near that end, I think it will play a greater part in the twentieth century than ever. And I think—or at least hope—that greater importance than ever will be attached to the study of art as a branch of culture. This study is one which no civilized man, whatever his profession, should ignore in these days."

CHAPTER I.

The Antecedents of American Art.

Room No. 91.

I take it for granted that before you turn to this little guide you have wandered in and about the Palace of Art, absorbing the romantic and elegaic beauty of its exterior setting, becoming familiar with the outdoor installation of the statuary—a uniquely attractive idea—and visiting in a general way many of the galleries devoted to famous painters, together with other rooms. But in order to follow an orderly and, I think, a logical plan, let us now enter the main entrance, and go straight to Room No. 91 (consult the plan of the building, page —).

Room No. 91 is the center of a little group of rooms which contain typical examples of certain factors of prime importance connected with the beginning of American art.

Of course, back again of these examples lies the tremendous earlier history of art, but it is obvious that the task of exhibiting its entire development would require a dozen great buildings at least—and several dozen books. Not the pre-American period as a whole, therefore, but simply a few chapters from the history of that vast period—this is all that is required in order to begin the exposition of the American branch of universal art, and to link it on to the vaster body from which it springs.

Room No. 91, then, contains a number of Old Masters—works by Italian painters predominating.

In the center of Wall A (remember that all the rooms contain a sign giving its number, and that each wall is marked with a letter, A, B, C, or D)) hangs a fresco painting, a winged and kneeling angel, by Bernardo Luini. It is exquisitely beautiful. Let us believe firmly in the progress of art; but do not let us forget that it is a progress in technic, in method, rather than in beauty. All the ages are equal, affirmed William Blake; but genius is above the ages.

This Luini fresco is perhaps the best starting place for the student. It is executed in a method that had its origin in early Egypt, and was universally employed by painters before the use of oils was popularized by the brothers Van Eyck. This method is “tempera”—done with pigments mixed with white of egg. Before the Van Eycks, oil colors were only used to give superficial lustre to carefully executed paintings in tempera. Although

the Van Eyck brothers, Jan and Hubert (who lived from about 1380 to 1440), are commonly called the inventors of oil painting. Reinach says that Valesquez was the first artist to employ oils exclusively. Luini was a pupil of the great initiator, Leonardo (whose masterpiece is the famous *Monna Lisa*), and though not nearly so great as his master, he sometimes did great things. His masterpieces are his frescoes in the church at Saranno. He thrived about the year 1483, at Milan, where Leonardo brought the fecund force of his many-sided genius, and formed many disciples.

Above the exquisite Luini hangs a *Madonna* by Timoteo Viti, who about 1490 was the pupil of Francia, a formative influence in Italian art who derived from the Venetian school and set up his own workshop (he was goldsmith as well as painter) at Bologna. Leaving Francia, Viti went to live at Urbino. Not great in himself, it was his great destiny to teach and develop a transcendent genius, no less a one than the glorious Raphael, who was his pupil for the first five years of his most impressionable period.

Next to the Viti hangs a noble work by Jocopo Tintoretto, the head of a Venetian Senator. Tintoretto (born 1518, died 1594), has been called the Michael Angelo of Venice. Together with Veronese, he dominated the second epoch of the Renaissance in Venice, from which sprang one of the great schools of Italy. Fecund and impulsive, much of his grandiose and at times feverish work has lost its power, but some of it remains sealed with the stamp of genius. Titian was his artistic ancestor.

There are other notable paintings on this wall, but before speaking of these let us finish with the other Italian paintings. On Wall B are two typical examples of the Italian school, a "Holy Family," and "Noah and His Sons." They are unsigned. They recall the fact that the impress of Christianity was deeply stamped upon Italian painting, and, in fact, upon all other schools of painting until after the Renaissance. Many were the artists who, without native predilection for religious subjects, were yet compelled to paint them because their patrons and the public desired them. This explains the fact why so many of these pictures are feeble expressions of divine ideas but are exquisite representations of the things which really interested their painters—landscape, portraits of real persons, still life, rich brocades, and so forth. The two pictures on this wall, however, are sincere enough.

In the center of Wall C hangs the "Banquet of Dives," by Jacopo da Ponte or Il Bassano, another typical example of the dominant religious subject in early Italian art. This painter was prominent in the Venetian school, 1510-1592, and is given the honor of being one of the creators of modern landscape painting.

Near-by hang two examples of early Italian portrait painting (Nos. 4004 and 4005), by Baroccio, together with two others by G. P. Piazzetta (Nos. 2842 and 2843). The Madonna by Bonaventura di Segna completes the tale of notable Italian works in this room.

Returning to Wall A, there is found a name that recalls the glory of the early Flemish school. This is David Teniers, represented by "A Kitchen Scene." Teniers (1610-1690), was one of the great original masters of genre painting. Inspired by the tremendous genius of Rubens, the wine-shop, the country fair, all the vivid spectacles of the peasant life of his own age, were rendered by him with brilliant observation and power. If the Italian painters, in the main, show us the origins of idealism, and of the spiritual in art, Teniers and his fellows exhibit the beginnings of realism and of art's interest in humanity's humble, daily concerns. Jan Steen's "The Drunken Woman" and Van Ostade's "Tavern Scene" are other examples of this sturdy and fertile school, the influence of which is today stronger in American art than that of the more idealistic school.

Two other great influences are indicated by examples shown in this room. There is, first, the Spanish school, illustrated by Ribera's "St. Jerome's Last Prayer." Ribera, a native of Valencia (1588-1652), studied in Italy, and took back into Spain the methods and ideas which affected him and which ever since have remained vital in his country. His dominant note was that of an intensely realistic handling of his subjects, usually religious.

The last great name which this room calls attention to is that of Antoine Watteau, with his "The Competitors" (No. 4017). Watteau, who thrived in Paris from 1702-1721, calls attention to France and the dawn of the modern period. He was the great master of the eighteenth century school, the school of artificial graces. An exquisitely refined colorist, a true poet in paint, Watteau deeply affected the whole course of French art, and, therefore, our own, which derives so largely, so predominantly, perhaps, from France.

Room No. 63.

Stepping from Room 91 into Room 63 is to continue and enlarge a profitable acquaintance with the formative influences of our native painting, and to carry it directly to its beginning. It was the great Englishmen, Gainsborough, Reynolds, Romney, Raeburn and others whom we meet here who immediately inspired our first American artists—Copley, Stuart, West, Sully and the others.

But this room also contains examples of earlier masters than those of England. In the center of Wall A hangs a splendid altar-

piece by Tiepolo, "St. Domenico and the Saints." Tiepolo (1696-1770), a great Venetian master of the Renaissance, the favored painter of a polished aristocracy, and one of the leaders of the Counter-Reformation, is said to have been the last of the old painters and the first of the moderns. Reinach declares that nearly all the great decorators of the nineteenth century were inspired by him. He exerted a profound influence over the great Spaniard, Goya, to whom the fresh vigor that animated French painting in the second half of the nineteenth century is ascribed by some authorities.

Two excellent examples of Goya's work hang on Wall A, both of them portraits (Nos. 2897 and 2892). They have been declared equal in interest to any of his works in the Prado, at Madrid. Goya (1746-1828) was a sort of second Velasquez, who handed on the light of his greater master to the French colorists of the nineteenth century, who in their turn so strongly influenced modern Americans.

On the same wall hangs a picture attributed to Velasquez himself, a portrait (No. 2890). Velasquez (1599-1660) is too vast a subject to enter upon here; suffice it to say that he is commonly regarded as perhaps the greatest painter, technically speaking, the world has ever seen. "Before a work of Velasquez," wrote Henri Regnault, "I feel as if I were looking at reality through an open window." Art herself, averred Whistler, who owed so much to the Spaniard, dipped the brush of Velasquez in light and air. He is one of the pillars of the temple of modern painting.

Another example of Ribera, the Spaniard of whom we have already spoken in Room 91, hangs near the Tiepolo. It is a painting of St. Jerome—the first translator of the Bible into Latin, and one of the greatest names in the history of the Catholic Church.

Two pictures by Guido Reni (Nos. 2898 and 2893) demand attention. Reni (1575-1642) was a principal representative of the Bolognese school, founded by the three Carracci, who were among the first to preach the doctrine of eclecticism—the theory that from each school and each painter of the past the artist should take what was best. The dominant influences in this school of the Carracci were those of Raphael and Michael Angelo in drawing and composition, and Titian and Corregio in color.

Especial attention should be attached to the Van Dyke (No. 2923). The best and most famous pupil of the great and tremendously fecund Rubens, was Van Dyke (1599-1631), who brought the message of Italian and Flemish art into England. Indeed, it may be said that Van Dyke, settling in England and fostered by its court, founded the national school. His influence played a strong part in forming the art of Reynolds, Gainsborough,

Hoppner, Ramsay, Romney, Raeburn, Opie, and Lawrence—that great group of portrait and landscape artists from whom (especially through Constable) stemmed the French Barbizon school, and, at an earlier date, our first American painters. Van Dyke, then, was the link in the chain which connects us, through England, with the Continent.

Many of the works of these great Englishmen hang upon Walls C and D of this gallery, which opens so many vistas into notable epochs of the past. Among them there is an example of Sir Peter Lely (No. 2906). Checked by the fanaticism of the Puritan revolution, English art, which had risen to such heights under Van Dyke's influence, was revived by another foreigner, the Westphalian, Peter van der Vaes, known as Sir Peter Lely. His famous series of portraits of the beauties of the court of Charles II. hang in Hampton Court.

Joshua Reynolds (1723-1792) is represented by two examples of his portrait work (Nos. 2902 and 2922). He is generally accepted as the greatest figure in this early English school, though Gainsborough (1727-1788) surpasses him, declare many critics, in purely artistic qualities, and in the grace and spontaneity of his art. There are three examples of Gainsborough, one (No. 2886) being a portrait, and the others (Nos. 2903 and 2917) characteristic landscapes. There are two typical Romneys (Nos. 2919 and 2916). Hoppner (No. 2885), Alan Ramsay (No. 2909), and Raeburn (No. 2911) were other noteworthy members of this school. With Sir Thomas Lawrence (1769-1830) its glory began to pale, dying out with Sir William Beechey, after whom there came a flood of the futile stuff of the early Victorian period. Lawrence has two of his brilliant canvases in this gallery (Nos. 2910 and 2913). There are also two typical Beechey's (Nos. 2908 and 2899).

A name that has a place all by itself in English art is that of William Hogarth. A harsh and powerful moralist, Hogarth (1697-1764) is best known by his famous series of painted parables, "The Rake's Progress," and others, but he was also a portrait painter of considerable consequence. It is one of his portraits (No. 2884) which is shown here.

With one more great name—one which is of greater familiarity to us of today—that of Turner (No. 2889), our study of this room leaves the past and enters by a brilliant portal into modernity. Turner (1775-1851) was a painter who fairly worshipped the sun and who reveled in a romantic region of lyrical light. How nearly he concerns us today we may judge by the fact that both Monet and Pissaro, pioneers of Impressionism, came under the influence of his latest manner when they visited London in 1870. England's virile, procreative spirit

played very important parts in the formation of not only the early American school, but also of the Barbizon school, through Constable, and of Impressionism, through Turner.

CHAPTER II.

The Dawn of American Art.

Room 60.

Passing from Room 63 into Room 60 is a logical step. You enter from the source of the first American art—the British school—into the midst of examples of that early period when the foundation of our own particular mansion was laid in the house of art.

Painters who were, in fact, British subjects, having been born in pre-Revolutionary days, and living and dying in their first allegiance, aided in the solid placing of that foundation.

The great names of that period are Benjamin West, John Singleton Copley, Charles Willson Peale, and Gilbert Stuart. They are all represented in this room.

Other names which bulk largely in the history of the dawn of our native art, and which also are to be found in Room 60, are Joseph Wright, Matthew Pratt, Washington Allston, Thomas Sully, Thomas Doughty, William Mount, Charles Loring Elliott, Asher Brown Durand, and G. P. A. Healy.

They recall the two great interests of painting which first claimed attention in this country, portraiture and landscape—in both of which American art has won eminent success. They span a stretch of time from 1734, when Pratt was born, to 1894, when G. P. A. Healy, who was born in 1808, laid down a brush which had been trained to work in a style that is now historical.

Benjamin West is represented by his "Mary Magdalene," which hangs in the center of Wall C, an example of his tendency toward imaginative works uninspired by authentic imagination, moved merely by a somewhat meretricious, melodramatic fancy. His more worthy and enduring work was in portraiture. An example (No. 2783) hangs near-by.

Born in a Quaker village near Philadelphia in 1738, and entirely without artistic surroundings, Benjamin West is an extraordinary instance of the way in which the spirit of art claims its votaries. He felt within himself an irresistible desire to be a painter. He watched the Indians daubing their bodies with their crude pigments, and absorbed his first instructions. A present of a paint-box enabled him to produce results that secured him commissions for portraits, and in his twenty-second year he was in Rome. From there he went to London. He received the Order of Knighthood and died President of the Royal Academy,

in 1820, and was buried with pomp and ceremony in St. Paul's.

But while seated amid the mighty in London, West, to his lasting honor, remembered back with humility and sympathy to his hard days in crude America, and he was of great service to other American artists, among them Matthew Pratt and Gilbert Stuart. However, his influence upon American art was not permanent, nor along the lines of its major developments.

John Singleton Copley (1737-1815), one of whose portraits (No. 2785) hangs on Wall C, has remained a more vital influence than West. Of Irish parentage, born in Boston, and almost entirely self-taught, he recorded with his virile portraits the pre-Revolutionary leaders of society and affairs. He went to Rome and to London when his style was well formed. He remained in England, preferring its cultured life to that of his own cruder country—the first of a numerous band of artists who took the same course. West, leaving America before the break with England was even suggested, was not a similar case of deliberate expatriation.

Charles Willson Peale (1741-1827) was the most famous resident American painter of his period. His portrait of Colonel Charles Pettit, who was George Washington's quartermaster, hangs on Wall C (No. 2791). A native of Maryland, he studied under Copley in Boston, and West in London. He executed on his return the first life-size picture of Washington. Patriot as well as painter, Peale fought under the command of his sitter at Trenton and Germantown. In all, he did fourteen portraits of his hero. He organized the first exhibition of paintings given in America, and was one of the founders of the Pennsylvania Academy of the Fine Arts, the oldest of all existing art institutions in the United States.

Gilbert Stuart (1755-1828) may be studied in no less than five examples, portraits, hanging upon Wall A (Nos. 2763, 2764, 2765, 2767 and 2768). Among his subjects are President Monroe and General Dearborn.

Stuart's is the greatest light in the galaxy of that period. Born at Narragansett, he was taken out of the United States by his Tory parents, and entered West's studio in London, where he studied for eight years. But he was singularly unaffected by the more famous man. He remained sturdily himself. He was one of the first of the painters of character, as differentiated from exterior appearances. A hero-worshiper, despite his calm, cautious Scotch blood, he gave up immense success in London to return to the United States, impelled by his admiration for George Washington, and by his compelling desire to paint this man among men. Settling in Boston, Stuart remained there until his death in 1828. He was perhaps

the first of the American artists to regard his work from a painter's point of view, rather than from that of a pictorial historian or story-teller

Washington Allston (1779-1843), a native of South Carolina, studying in Rome, became thrall to Raphael; which no doubt was a healthful influence, but he also succumbed to the later Italian painters of the affected "grand style," which was fatal for him. Through him and John Vanderlyn the lessons of Rome reached America, to help those who could assimilate them, and to injure those who merely imitated. His "Bacchanal" hangs on Wall A.

Charles Loring Elliott (1812-1868), of Auburn, N. Y., a self-taught genius, is represented by three portraits, of which that of "Mrs. Goulding"—a work of "extraordinary truth and technical power," as one of the most competent of observers said to the writer—is the most remarkable. Elliott anticipated by a species of intuitive divination the method of brush-work now employed by the best men, but which in his own day was not employed. The painter's method, as differentiated from a draughtsman's method. How his work, with that of Copley and other early Americans, impresses by virtue of innate power and truth! If the Americans derived from the English painters, they do not for that reason become inferior. Indeed, in many classes they rise above them.

With Thomas Doughty and Asher Brown Durand we reach two names of the first consequence in American landscape painting.

They were pioneers in the field since so splendidly productive. They began the "Hudson River School." Despite its deficiencies, it was a frank and sturdy expression of a national spirit. The men of this school went to nature, and took pride in the beauty and interest of their own country.

Thomas Doughty (1793-1856) bears by general consent the title of first American landscape painter, although it was Thomas Cole (1801-1848) who popularized the new movement. We will find Cole's work in Room 59, which continues the current which had its well-spring in this room. Asher Brown Durand (1796-1886) was another leader of this school. In this room he is represented only by a portrait of himself (No. 2795), his landscapes hanging near Cole's in Room 59. Two of Doughty's canvases (Nos. 2777 and 2778) hang on Wall B. The school derived its name from the fact that its pioneers began by working in the valley of the Hudson, though their disciples, like Bierstadt, Kensett and Moran, wandered far and wide into the Rocky Mountains, and in the case of Bierstadt and Moran, even to California. Let us follow this western trail into Room 59.

Thomas Cole, whose enduring claim to remembrance is based upon the fact of his having aroused an artistic appreciation of the Catskills in particular and of American landscape in general, is represented by one of his typical landscapes (No. 2721), and by the sketches for his famous and popular, but less artistically satisfactory painting, "The Voyage of Life" (No. 2737).

A. B. Durand is recalled by two large paintings; one in his weaker allegorical manner, "The Morning of Life," hanging upon Wall C, and the other, a much simpler and stronger piece of original observation, "The Thunderstorm: Catskills," upon Wall D.

Pictures by J. F. Kesnett (Nos. 2716 and 2718) and J. M. Hart (No. 2714), both on Wall A, are further examples of the Hudson River school.

We will encounter other characteristic products of this school in galleries still to be visited, such as the work of Albert Bierstadt in Room 58. Landscape painting has progressed far beyond the highest point of this school, but, as Charles H. Caffin well says: "These pictures had in them the true stuff that has made landscape painting the sincerest form of modern expression; what they lacked was skill in the craftsmanship of painting and the painter's point of view. * * * Meanwhile, it is very cheap criticism to decry these men; * * * rather should they be remembered as the leaders among us in that return to nature which, unknown to them, had also lead Rousseau and his followers to Barbizon, and was to become in literature and painting the strong, distinctive characteristic of the nineteenth century."

There are three Henry Inmans, a portrait of Henry Pratt hanging on Wall A (No. 2715), a genre painting (No. 2747) on Wall D, and a landscape (No. 2726) on Wall B.

There are several items which illustrate the less artistically memorable tendencies of the past, such as the still popular painting of "Old Ironsides" by James Hamilton on Wall A, and W. H. Beard's well-known picture of bears at a picnic.

Of greater interest to the people of the West are the two examples of the work of Thomas Hill (Nos. 2748 and 2756).

Both these little pictures are California landscapes. Hill lived in San Francisco from 1861 to 1867, and from 1871 to his death in 1908. One of the pioneers of painting in the West, and influenced by Bierstadt, although at the same time an artist of distinct originality, Thomas Hill was a link of much consequence in the chain of art in its first westward trend.

Room No. 58.

Several important names and tendencies are illustrated by the canvases shown here.

We have already talked about Bierstadt, who carried the influence of the Hudson River school into the West, and was one of its most characteristic exponents. He was a German by birth, trained at Dusseldorf, and his huge pictures display at once his ability in rendering a panoramic view of nature, and his inability to treat nature in the modern way, from the point of view of a single, synthetic impression, or a mood. His two gigantic pictures of Colorado scenery face each other on Walls B and D.

On Wall C hangs Emanuel Leutze's "Portrait of Nathaniel Hawthorne" (No. 2698). Leutze is another of the gifts of Germany to this country. He is better known as a painter of historic pictures than as a portraitist. An example, "Columbus Discovering America," hangs in Room 64, Wall B (No. 2950). His best work is the famous "Washington Crossing the Delaware." Through him the influence of the genre school of Dusseldorf reached this country, where it had profound results, some of them deplorable; for America was flooded with anecdotal, sentimental, trashy pictures which postponed popular appreciation of the true nature of art.

Among Leutze's pupils at Dusseldorf was Eastman Johnson (1824-1906), of whose work there are several typical canvases on Wall A (Nos. 2678, 2680, and 2681). One is a portrait of Edwin Booth, our most famous actor. Johnson was one of the best artists of the Dusseldorf school, and his portraits still hold their own amid more modern work.

One of H. J. Breuer's mountain paintings hangs on Wall C. This powerful and impressive work by a contemporary artist of San Francisco does not appropriately belong in this room, and we will find it more logical to treat of him with his fellow moderns later on.

CHAPTER III.

Certain European Influences.

Room No. 92.

Having traced in the three previous rooms what may be termed the historical period of our native art—although recent and brief indeed is American antiquity!—in Room 92 we are again transported to Europe, and find ourselves among many of the influences which in diverse fashions have deeply affected our contemporary art.

In this connection it is well to remember that it is not always the artist of yesterday, or of the day before, who most

strongly plays a part in new developments. For example, the most advanced art of today, in several of its most typical forms, betrays a harking back to that of primitive peoples, and to the prehistoric periods of Assyria and Babylon. So we need feel no surprise at finding in this room, among much modern work names which belong to comparatively ancient times.

And it is in this room that we pronounce for the first time the great name of the Barbizon school.

In the center of Wall A hangs Le Brun's large historical painting, "The Family of Darius at the Feet of Alexander." Le Brun, who flourished at the court of Louis XIV, is, above all, an example of the academical spirit—that spirit of conservatism which, though it often produces splendid masterpieces of its kind, is in all ages the force against which original genius must wage bitter warfare. Le Brun reached the apogee of his talent for draftsmanship and decoration in his design for his "Battles of Alexander." The Gobelin's tapestries which were the result of these designs are on view in the French Pavilion.

To the left of the Le Brun hangs a masterpiece—"The Young Man with Violincello," by Gustave Courbet (1819-1877). "The turbulent, intolerant champion of verity, the man who, more than anyone, demolished convention and established the supremacy of free, unfettered observation," so Christian Brinton emphatically writes of Courbet. A revolutionary in art, his name is linked with that of Manet. With Courbet, color remained that of the accepted convention of the galleries. "He still believed that shadows were black." But to Courbet, together with Manet, must be given the credit of the nineteenth century reaction from frigid classicism and from a romanticism which had ceased to be spontaneous.

A very notable Meissonier hangs to the right, his "St. John, the Divine." It is an unusually large canvas to come from the hand of this master, who painted majestic anecdotes with extraordinary minuteness, and whose tiny picture of Napoleon on his white horse retreating from Russia is acclaimed as one of the glories of the French school of the nineteenth century. There are two other examples of his work in the French Pavilion.

Fortuny (1841-1874), prominent in the history of modern Spanish art, is recalled by "The Model." Spain, at no time, seems to have suffered from the paralysis of academicism, which during long periods has fettered the art of all other countries. For tuny, perhaps, skirted the danger zone, but his experiences on the battle-fields of northern Africa, to which his destiny conducted him, kept him in contact with reality.

Andriaen Brouwer, a painter who stemmed from one of the

greatest masters of realism, and the most superb portrait painter of Holland, next to Rembrandt, namely, the incomparable Franz Hals, is represented on Wall B by "Head of an Old Man." Brouwer died in 1658. He was distinguished for his power of invention, and, as a painter of rustic subjects, has left a deep mark on Holland art.

Upon this wall hang two examples of Corot (Nos. 4029 and 4025). Classed, though rather roughly, with the Barbizon school, Corot (1796-1875) holds a place apart from Diaz, Rousseau, Daubigny, Dupre and Troyon, the other members of the famous group, who established themselves at Barbizon, in the Forest of Fontainebleau, and produced "faithful and impassioned portraits of their native land, such as French art had never yet known." This revelation of nature was brought to France by exhibitions of the work of the Englishmen, Bonington and Constable, the latter especially.

In the course of his long career Corot passed from the confines of the arid classicism which he did so much to destroy, and continued his artistic progress to the borders of Impressionism. It would be difficult to improve upon Reinach's characterization of this "poet painter, a lyric master of exquisite refinement, a worshiper of nature in her more tranquil moods, the incomparable limner of the freshness of morning and the silvery mists of evening." His influence on the art of America has been very great. A large number of his works are in this country. There are also a large number of works in this country to which his name is attached but which he never painted. He was not only a prolific artist, but one who is somewhat easily imitated; so that it has been said, "Corot left three hundred pictures behind him, of which number three thousand are in the United States."

A Josef Israels (No. 4026) is another picture of great interest upon this wall. A leader of the modern Dutch school, a sympathetic and powerful interpreter of the humble souls of fishermen and workers, Israels has produced many strong and solid works.

In Holland modern landscape has found distinguished interpreters in the Maris brothers, one of whom, Matthew, is represented by a watercolor hanging on Wall C.

The Barbizon school is again represented on Wall C by two examples of the work of Daubigny (No. 4032), and two by Rousseau (Nos. 4036 and 4037).

A more modern French artist, Cazin, who died in 1891, after having won a distinguished place in French art, occupies the center of this wall with his powerful "Repentance of St. Peter." Two others of his canvases may be seen in the retrospective exhibition in the French Pavilion.

Upon Wall D hangs a large figure painting by James Tissot—a name more familiar to Americans, perhaps, as the executor of the famous series of watercolors illustrating the life of Christ.

Two resplendent Monticellis complete the special interest in this wall. They shine forth like little panels composed of jewels crushed together but holding all their radiance. Monticelli (1824-1886) preserved in the midst of the realistic, impressionistic and humanitarian schools of his period, his own romantic and individual spirit. He harks back to the past, but with such a rich charm that he has won a firm place for himself amid the moderns.

One other name, that of Vincent Van Gogh, with his "Moulin de la Galette," which hangs on Wall C, brings us a very long stride forward into modernity. Van Gogh indeed is an ultra modern who, with Cezanne, Gauguin and Matisse, is numbered among the pioneers of the art of the future.

Room No. 62.

This gallery continues the story of the previous one. It is a further illustration of the history of French influences in American art.

Jules Breton's "The Vintage," hanging upon Wall A, recalls with great force the name of a leader in the modern movement. Born in 1827, he died in 1906, after a distinguished and highly successful career. Following Millet, and like him a painter at once of the realities and the idealisms of peasant life, but more refined, and gentler, than the rugged Millet, Jules Breton is one of those painters whose appeal is stronger with the public than with those primarily concerned with technical interests.

Near him hangs an example of his great master, the immortal Millet (No. 2842), who belonged to the Barbizon school, and shared its zest for the truthful delineation of nature, but who also occupied a place apart because of his ability to express through outward form a sense of the deeper realities of the spirit. "An idyllic realist," as he has been termed, "the tender and fraternal sentiment that breathes from his canvases reveals that sympathy with the poor and humble which has been the honor and the torment of the nineteenth century." Born 1814, he died in 1875. His powerful interpretations of peasant life inspired the celebrated verses by Edwin Markham, "The Man with the Hoe."

Rosa Bonheur (1822-1899), whose name is associated for Americans with the huge and famous picture of "The Horse Fair," is represented on Wall B by an example of her animal painting. So far as fame and success are concerned, it is

probable that Rosa Bonheur's name still stands highest in the list of women artists.

Alma-Tadema, whose "Among the Ruins" is also on this wall, is not, however, French but British. As a painter of classical Greek and Roman subjects, he achieved distinction at a time when the pre-Raphaelite movement in England, led by Burne-Jones and Rossetti, was dominant.

Bastien Le Page is the commanding interest of Wall C, though canvases by Diaz and Troyon, both of the Barbizon school, compel attention. Le Page is represented by a characteristic figure painting (No. 2851). Born in 1848, he died young, in 1884, but his influence outlived him. He was one of the pioneers of "*pleinairisme*," or the painting of figures in the open air, a tendency akin to Impressionism, and a revolt against the old style of painting done in the studio, with black shadows that are never seen out of doors.

The huge Grand Prix salon painting by Dagnan-Bouveret occupies Wall D. It stands apart from American painting, which, save for La Farge, shows little relation to the traditional subjects of Catholic art. A pupil of Gerome, and at first strongly influenced by Bastien Le Page, Dagnan-Bouveret, born in 1852, brought a realistic attitude to the delineation of sacred themes.

A young California poet, Mary Malloy, has sought to give a lyrical interpretation of this picture in an exquisite set of verses published in "The Monitor," of which the first stanzas are:

"*The blitest green of fairy glades
Environs Paradise,
Clear to the jasper palisades
The lyric color lies,—*

*Glinting with beryl, filmed with dusks
Of solemn emerald,
Unstained by rust of autumn husks
Nor ever winter-paled.*

*And in its lucent heart of hearts
The Saving Mother greets
Each hunted soul that to her darts
From peril or defeats. . . .*"

CHAPTER IV.

The Dawn of Modernity—Munich—Landscape.

Room No. 64.

The work of several men who held commanding positions in American art and who have left the impress of their personalities and of their artistic power upon our public is abundantly displayed in this interesting room.

The large canvas by F. E. Church, the popularly famous "Niagara Falls," hanging on Wall A, is a fine example of the best work of the Hudson River school. Church (1836-1900) was one of the revealers of the beauty of American landscapes, and one of the founders of the national spirit in art. He sought his grandiose and panoramic subjects from Labrador to South America.

Upon the same wall hangs an example of one of the founders of American marine painting, W. T. Richards (1833-1905). Another example of his work hangs upon Wall B. American marine painters have developed this branch of art in a high degree, but certainly the faithfulness of Richard's work gave them a good point of departure.

Worthington Whittredge, with his "A Breezy Day" (No. 2940), and the three pictures by Joseph R. Woodwell (Nos. 2936, 2938 and 2939), among others, continue the history of the early landscape school.

On Wall B hang two typical examples of Homer Martin (Nos. 2953 and 2954), and with this name we breathe the air and reach the artistic domain of modern American landscape. Martin, born at Albany, N. Y., in 1836, and who died in 1897, stands with George Inness and Alexander H. Wyant—the three fathers of the modern school. Martin, like Inness, absorbed the Barbizon influence at the fountain head. As with Corot, it was not so much the objective facts of nature, but the poetic impression which these facts produced, that Martin sought to render in terms of paint. In him was a large measure of that nature-mysticism which has played and still plays so large a part in American thought and literature, as well as in the art of painting.

With Walter Shirlaw's well known "Forging the Shaft," on Wall B, we encountered the work of one of the men through whom the influence of the Munich school, a very powerful influence, indeed, reached this country. The much greater names of Frank Duveneck and William M. Chase, to whose work the high and merited honor of separate rooms has been accorded, are those with which the story of Munich more justly connects.

It will be well, however, at least more convenient, to speak of Munich in this place. Munich succeeded Dusseldorf, in the middle of the nineteenth century, as a center of artistic light and learning for American painters. We will find in this room typical examples of the Dusseldorf idea. Roughly speaking, it was a school of domestic genre; appealing to sentiment, at its best, but mostly to sentimentality; and at its worst degenerating into the falsest kind of melodrama. Munich, happily, did away with all this and restored art to a much higher plane. Its sub-

ject matter, under its greatest master, Piloty, who was succeeded by Wagner and Diez, was historical. But its most important lesson was in the technique of painting. Especially through Frank Duveneck, who taught for ten years in Munich, among his pupils being John W. Alexander, Frederick P. Vinton, Joseph R. DeCamp and Julian Story, was its fruitful technical advance spread abroad. And Duveneck for many years has carried on his teaching at the Cincinnati Art Academy. Throwing off the bondage of historical subject matter, and grasping Munich's more helpful lessons of practical painting, the big men who lit their torches at its fire, and expressed their temperaments in terms combined of its ideas and their own, brought to America an influence only second to that of modern France.

J. G. Brown's characteristic canvas, "The Detective Story," on Wall B, a group of his one-time famous street Arabs, is a souvenir of this Dusseldorf influence which Munich did away with.

Another picture which recalls this school, but at its best, and with a peculiar interest of its own, is Thomas Hovenden's "Breaking Home Ties," on Wall D. This was the great popular success of the Exposition at Chicago, and is still deservedly admired. An exquisite flower piece from Hovenden's brush, "Peonies," hangs on Wall C. Hovenden shook off the Dusseldorf influence and became one of the followers of the French school, which asserted itself under John La Farge when the Society of American Artists was founded in 1877, by men who broke away from the conservative element in the National Academy of Design, and led the modern American movement.

With the name of William Morris Hunt, whose large picture, "The Flight of Night," hangs on Wall D, we recall the fact that Hunt, born in Vermont in 1824, was the first of the big trio composed of himself, George Inness and John La Farge, who were the first of the American painters to go to Barbizon and to absorb the vital influences of modern nature painting of a lofty kind, one might almost say of a religious kind, the kind which seeks the abiding reality which vivifies all outward form. It was Millet who was Hunt's major factor in developing the idealistic side of his art. "The Flight of Time" was the original study for a mural painting for the Capitol at Albany, N. Y., which was destroyed by fire.

Several important works by Thomas Eakins—a "Crucifixion," and "The Singer"—are placed on Wall C. He was a pupil of Bonnat and Gerome at the time when both these eminent Frenchmen had become disciples of the modern movement toward realism which swept through France in the middle of the last century, a movement championed in literature by Flaubert, the De Goncourts and Zola, and initiated in painting by Gustave Courbet and Manet.

Room No. 54.

We have reached a gallery full of the most serious interest to students and lovers of American art, and the interest is pleasurable; which is something which can not always be affirmed in other rooms where not aesthetic delight, but the gathering together of historical links in the chain of our native painting is what rewards the inquirer.

Twelve pictures by Winslow Homer cover Wall A. There are examples of his work from its early painfully crude style to the

full development of his powerful and masculine talent. Born in Boston in 1836, Winslow Homer began life as a lithographer's assistant, developed into a self-taught magazine illustrator, and, though he studied for a short time in Paris, he owed little to outside teaching or influence. Serving as a war artist for Harper's Weekly in the sixties, he remained in the south when the fighting was over and painted many pictures which today have little artistic value. It was when he went to live on the Maine Coast that his deep, sincere, truth-seeking nature found its true field for expression and he began to paint the long series of marines which, beginning with studies of fisher folk ended in dealing with the spirit of Old Ocean itself in a manner which for solemn grandeur remains unequalled by the work of any other American marine painter.

Frank Currier, whose name is associated with Duveneck and Chase, as one of those who brought the teachings of Munich to this country, is another product of Boston, where he was born in 1843. His early studies were made under William Hunt. His association with Munich lasted for thirty years. Four characteristic pictures from his skilled, if not strikingly original brush, hang upon Wall B (Nos. 2529, 2531, 2533, and 2534). There are also on this wall two early works by William Morris Hunt (Nos. 2528 and 2530), a George Fuller, and two Blakelocks, together with an Inness (No. 2539), and one of Winslow Hōmer's anecdotic earlier things.

It was George Inness who, as said before, was one of the pioneers of those American painters who went to France, and who exerted upon their return such a profound influence. But Inness found the artistic food his nature craved not in the academical studios of Paris but rather from the example of the innovators who at Barbizon were attempting to render nature in a way not in accordance with academical principles, but which was destined to found an entirely new school of painting.

In this school the individual mood of the painter was interpreted in terms of natural beauty, and artists became poets and revealers of spiritual values. Inness, however, did not become a mere imitator of the Barbizon masters. He was "a pathfinder whose originality and fiery zeal for nature blazed a new trail that has led on to the notable expansion of American landscape painting." He was born at Newburg, N. Y., in 1825, and for a time was apprenticed to an engraver. His first instructions in painting were imparted by a French artist residing in New York. But he was really his own teacher; though when Corot came into his life his style became that of his ripest period. His first work was as distinctly linked with the panoramic Hudson River school as his latest was with Corot and synthetic, poetical suggestiveness. He died in 1894.

Inness appears again on Wall C (No. 2547). There is also a Samuel Isham, and two attractive figure pieces by Louis Loeb, but the artist who gives the dominant character to this wall is Alexander H. Wyant (Nos. 2541, 2543, and 2545). As we have had occasion to say before, Wyant was one of the fathers of modern American landscape. He was one of that great trio of initiators of which George Inness and Homer Martin were the other two. Wyant was born in 1836 in Ohio, being the first of the long line of distinguished artists who have come out of the middle west. It was the sight of a picture by

George Inness which inspired him to become a painter. He was then twenty and had never before seen any pictures—a fact which throws light upon the primitive condition of his State at that time. He had already begun to draw, and now, scraping together a little money, the sensitive, poetical country lad went to New York and tremblingly approached the master who had revealed to him the glories of the kingdom of art. Inness received the aspirant with gracious kindness, looked at his sketches, and said: "Yes, you have talent," words that were like those of a king to a candidate for knighthood. Going to Europe, Wyant studied under a Dusseldorf artist, but he instinctively rebelled and soon returned to America, where the influence of Inness and the Barbizon paintings gave him what he needed. He was a lyrical, mystical nature painter, and William Wordsworth supplied him with his gospel. He died in 1892, after frequently exclaiming: "If I had five years more, even one year more, I might do the thing I long to do." Wyant had the humility so often found in great artists, and so markedly absent in others.

Upon Wall D still more of the works of George Inness (No. 2551) and of George Fuller, two very fine ones (Nos. 2553 and 2554), are found; but the most interesting thing is Albert P. Ryder's "Jonah." Ryder is a singularly independent and original figure. There is something in him that recalls the great English mystic, William Blake. He is a Massachusetts product, born in New Bedford in 1847, and perhaps the spirit of the New England Transcendentalists mingled with his own. This picture invokes the impression made by that curious mystical novelist, Herman Melville, in his "Moby Dick." As a painter, Ryder seeks to compose strange symphonies of color, and these symphonies are linked with spiritual ideas. As pictures they are exotically beautiful, and for those who have a sympathy with symbols they open exciting, though baffling, vistas into the invisible world. Two figure paintings by Dennis Bunker also compel attention. (Nos. 253 and 2549.) Bunker was director of the Cowles Art School in Boston, where he died at the age of twenty-nine before his extraordinary talent had fully developed.

Room No. 57.

Three men of prime importance are grouped together in this room.

The great name of John La Farge looms largely even in this necessarily limited and sketchy tracing of the rise and progress of a young nation's art. Wall D is occupied by a number of his beautiful creations (Nos. 2672, 2673, 2674, and 2675). This last word is justly employed, for La Farge was an authentic creator in an art in which far too many content themselves with imitating and re-echoing the creative ideas of others. A pupil of William Morris Hunt, and, as already noted, one of the first to imbibe the new wine of Barbizon, La Farge combined all the influences which played upon his sensitive and mystical temperament into a synthesis stamped with the seal of his own splendid personality. Teacher as well as painter, he moulded or affected a host of artists. Many authorities consider him the greatest mural creator so far produced in our country.

Walls A and B are devoted to a large number of paintings and drawings by one of the most popular of all Americans, Edwin

A. Abbey. Pre-eminently an illustrator, Abbey, when he passed from the domain of magazine and book work, became one of the very few modern devotees of historical painting in its academical sense. The emphasis of modern painting is laid more upon treatment than subject, so that Abbey stood apart from the main development of these latter days. This fact does not lessen his appeal, nor his success. Indeed it is refreshing at times to pass from the more or less feverish atmosphere of those who are struggling with new ideas into the serene sphere of those who, content with established principles, strive to the top of their powers to do their best work. Born in Philadelphia in 1852, Abbey settled in England, and before his death a few years ago he had won the highest honors. His mural pictures decorate many prominent public buildings. Perhaps his best known murals are the "Holy Grail" series in the Boston Public Library.

With the name of Theodore Robinson, a group of whose landscapes occupy Wall C, we touch the more modern note, of which, on its impressionistic side, Robinson was at once a pioneer and a leading American exemplar. He was a pupil of Monet. Born in 1854, in Vermont, he was one of those who broke away from the dominance of academicism in the Society of American Artists in 1877. Before his death in 1896 he had accomplished a large amount of solid and brilliant work in the impressionistic mode.

CHAPTER V.

The French Impressionists.

With a few exceptions all the work in this room is associated with the origins of a movement which revolutionized modern painting, and which has had the major share in the development of American art.

The term, "Impressionism," seems to have been derived from a picture by Monet exhibited in 1863, which represented a sunset and was entitled "An Impression." But it was Manet (1832-1883) who was the initiator of the movement. Gustave Courbet, about the year 1855, broke the bonds of lifeless classicism and mechanical romanticism which paralyzed artistic energies, and lead the way back toward a healthy realism and naturalism. But Courbet did not discover the way into the open air; he did not let in the light. Manet it was who was the pioneer. It is only since his time that paintings have fully reflected the scintillant, quivering energy of sunlight which drenches the visible world. Among old masters there are a few, like Correggio and Valesquez, who admit the vibrancy of light; but, generally speaking, most pre-impressionistic painting was done, as it were, in a sort of vacuum. Which is not, however, to detract anything from its glory and its mastery in its own varied fields.

Impressionism has been defined as a sort of pictorial stenography. Ignoring details, which a quick synthetic vision does not seize, it was also, especially at first, a reaction against symbolism, intellectualism and literary elements in painting. According to Manet, the principal person in a picture was the light; and the chief element of his technique, namely, the laying on of pure colors side by side on the canvas so that they would combine when seen at a certain distance into an effect similar to the impression produced by gazing at an object bathed in light, became the corner stone of the modern method.

Manet was followed by the great experimenter, Claude Monet, born 1840, and still living. With Monet came Renoir, Pissaro, Sisley, and many other lesser lights who, as Christian Brinton remarks, "quickly flooded studio and gallery with a radiance ever near yet until then so strangely neglected." Pissaro and Monet were influenced in London, where both lived for a time, by the later works of Turner—that genius who worshiped the sun so ardently that in his old age he was rewarded by revelations of the new dispensation of light and sun-filled air.

But it would be a mistake to consider that Impressionism spread its luminous message only from Paris. That message seemed to be "in the air," like sunshine itself, and found its way into painting at about the same time, in various parts of the world. The lonely peasant-painter, Segantini, in the Italian Alps; Sorolla, on the glaring shores of Spain, and others elsewhere, were discovering its secrets, but Paris was the center of radiation. Readers of George Moore's inimitable "Confessions of a Young Man" will remember the fascinating scenes in the now world-famous *Cafe de la Nouvelle Athenee*, where the ridiculed little band of revolutionists used to gather to discuss their theories, aided manfully in the press by Catulle Mendes, Baudelaire, and Zola. Only one dealer believed in them—and he eventually made a fortune. And now the French government sends to San Francisco examples of their works which rank high among the treasures of the nation. To certain American painters living in Paris at that time, or a little later, the new revelation came with convincing force. Among them were Mary Cassatt, Childe Hassam, F. W. Benson, Edmund C. Tarbell and George Hitchcock. Gari Melchers was also allied with them. None save Childe Hassam remained quite faithful to the extreme type of the broken color method.

Wall A is devoted to Monet. An example of his early, literal manner is to be seen in the seaside scene. The haystack painting and the lovely lily pond recall the fact that Monet would paint the same subject at various hours of the day in order to show how its aspect changed under varying conditions of light. Both these pictures belong to series of the same subjects.

A number of the works of Pissaro, Sisley, and Renoir hang upon Wall C, surrounding a painting by Eugene Carriere, a refined and sensitive artist who revolted against the exaggerations of the "*plein air*" school and bathed his figures in a sort of fluid glow of twilight which conveys an impression of melancholy. Pissaro and Sisley were landscapists. Renoir is primarily a figure painter, and a master of still-life. His has remained a very potent influence.

Upon Wall D hangs an interesting group of small landscapes by Eugene Boudin (1824-1898), a painter who, though conservative and of an older school, shows affiliations with Impressionism and encouraged Claude Monet to fight his early battles. Renoir is further represented by two canvases (Nos. 2833, 2828), but the commanding interest of this wall is the Puvis de Chevannes, an exquisite painting to which those who appreciate his genius are drawn again and again. In Puvis de Chavannes (1824-1898) you find the result of the teachings of the *plein air* school mingled with the symbolism and idealism and poetical spirit which radical realists, and painters only interested in technique and material considerations, would banish from art, but which re-

turn again and again. Puvis is usually accorded the honor of being the greatest decorative mural painter of the nineteenth century. One of his great works is in the Boston Library.

In following the story of Impressionism we have left Wall B until the last, but it could not possibly be ignored, holding as it does a picture by Gaston La Touche (No. 2815), an artist who reacted from realism to the elegant manner of the artificial eighteenth century; and another, more important, by Fritz Thaulau, the Norwegian master, who is said to be the greatest painter of running water who has ever lived, and also one by Nicholas Fechin, a modern Russian of the younger school. This picture, hanging in the center of the wall, has attracted much interest and has been the occasion for a great deal of discussion.

CHAPTER VI.

Modern American Art.

From this point on the rooms to be dealt with in the American Section contain modern work. It is not within the design of this brief guide to assign each artist represented in this immense collection to his precise place in the school to which adequate criticism might link him. What is done instead is of a very practical nature. The jury has pronounced its verdicts upon this large body of work—save, of course, in the case of the eminent artists placed *hors concours*—and all the artists whose work has been honored, from Grand Prize down through the list of Medal of Honor and Gold Medal artists, including some of those granted lesser awards, will be pointed out as we proceed.

This plan, obviously, commits us to the guidance of authority, to the direction of the official jury, to be precise; however, we are not engaged in a personal adventure, seeking the things which we individually may like, but, rather, we are making a definite effort to gain a certain connected and logical acquaintance with the general line of American art. Just the same, we should supplement this study with the personal exploration. Knowledge without emotional enjoyment is of no real avail in art.

The artists exhibited individually in separate rooms will be dealt with in the chapter following this one.

Room No. 55.

While there are several schools and influences mingling in this room, the dominant interest is supplied by two typical examples of Alexander Harrison's marine paintings; one (No. 2566) on Wall A, and the other (No. 2697) on Wall D.

There are other pictures by Harrison to be seen elsewhere in the galleries, one especially notable work (No. 3080) being placed in the rotunda, which is numbered as Room 66. Harrison, born in Philadelphia in 1853, a pupil of Bastien Lepage and Gerome in Paris, was one of the first of the American artists who, inspired by Manet, took up the painting of figures in natural surroundings in the open air—the school of "*plein air*." The picture hangs to the right as you enter by the eastern portal. It is a group of nude figures on the seashore, and apart from its own inherent charm, deserves notice and study, as does all this painter's work, because of the important part it played as a formative influence in American art. The truthful, yet poetical, rendering of the play of sunlight upon the delicate flesh tones, and the ambience

of the atmosphere, produced a profound effect upon Harrison's contemporaries, and did much to open the door to public appreciation of modern landscape and figure painting.

A picture by Kenyon Cox, one of the prominent mural painters of the academic school, hangs on Wall C (No. 2586). Charles C. Curran, another well-known name, is represented by No. 2595 on Wall D. Several California painters also draw attention. Jean Mannheim (No. 2579), who recently settled in Los Angeles, and Maurice Braun (No. 2564), another Southern California artist, exhibit attractive work, and Evelyn McCormick, a San Francisco painter, uses a subject historically as well as pictorially attractive, in her "Old Custom House, Monterey." An interesting group of small seaside scenes by E. Potthast, on Wall C, is a popular feature of the room.

Room No. 56.

There are several notes of special interest in this room. Upon Wall A, Elizabeth Nourse and Marion Powers, both of whom were awarded Gold Medals, are represented, each by a typical group. Elizabeth Nourse was a pupil of Henner and Carolus-Duran in Paris. Her first official honor was won at the Chicago Exposition in 1893. Another medal winner—silver—represented on this wall is Mary C. Richardson, whose young mother with sleeping child is a charming example of this Californian's figure work. A romantic landscape by Ettore Caser, a Venetian, who now lives in Boston, also hangs on this wall. Caser is the winner of a Silver Medal.

George Hitchcock, one of the pioneers of Impressionism, has several of his typical Holland canvases on Wall B. Two painters of San Francisco, Anne M. Bremer and Carl Oscar Borg, are also on this wall. Of Miss Bremer something further is said in the chapter dealing with the woman's room. Borg, a painter and etcher who has worked much in Mexico, has been awarded a Silver Medal. (No. 2618.)

F. W. Stokes, a pupil of Thomas Eakins, and of Gerome and Boulanger in Paris, exhibits on Wall D a group of interesting canvases which are the result of his observations in the Arctic as a member of the Peary expedition of 1893-94, and of a similar artistic exploration of the marvels of the Antarctic region.

Room No. 85.

A group of painters of major importance, in some cases, and all of whom occupy settled places, is assembled in this room.

Its greatest name is Horatio Walker, four of whose big and virile paintings hang on Walls A and B. Walker is Canada's greatest contribution to American art. Born in Ontario in 1858, he received his training in New York. It is the Island of Orleans in the St. Lawrence river, which forms the regular scene of Walker's work. There where the inhabitants, the descendants of French settlers, have preserved the primitive way of life of their forefathers, this artist paints pictures of figure and landscape full of fine and tender human feeling, strongly drawn and subtly and eloquently colored. A Gold Medal has been awarded to him.

To the work of Charles W. Stetson, an artist who has long resided in Rome, though most of his early work was done in Southern California, Wall C is devoted. A romantic aspect dominates his numerous figure and landscape paintings. He also

shows a portrait of his wife, Grace Ellery Channing Stetson, the well-known author.

Two figure painters of much distinction, Douglas Volk and C. W. Hawthorne, are on Wall B. Both are represented by three pictures each. Douglas Volk belongs to an earlier period than Hawthorne, who links up with the more modern movement. To Volk has been awarded a Gold Medal, and to Hawthorne a Silver Medal.

Upon Wall D hangs a mother and child by Clara Weaver Parish, who has won a Silver Medal. But the prime interest is supplied by George DeForest Brush, three examples of whose path-breaking work hang on Wall D. A pupil of Gerome, Brush opened up the field of imaginative, thoughtful treatment of our vanishing Indian life. Brush is also distinguished for his pictures of mothers and children.

Room No. 65.

This, one of the most spacious rooms in the building, is also one of the most interesting, as it is exclusively devoted to the work of women. That their work rests for its interest not merely upon the fact that they are women, but upon solid grounds of merit, is denoted by the large number of awards granted by the jury.

Two names stand prominently forth from the others. There is Mary Cassatt, the pupil of Manet, and one of the pioneers in Impressionism, who is represented by a characteristic group of works. As all the canvases by her date from before the year 1904—and as all works produced before that time could not be entered in competition for prizes—Mary Cassatt was placed “*hors concours*,” or “out of the race,” for official honors. Her paintings are on Wall B (Nos. 3006, 3008, and 3010). They have attracted a large share of admiration. Mary Cassatt is one of the pioneers of Impressionism, having been in Paris at the time the movement was initiated.

The other big name is that of Cecilia Beaux. To her has been awarded a Medal of Honor by the Grand Jury of the Panama-Pacific Exposition, the highest honor in its gift next to that of Grand Prix. A native of Philadelphia, Cecilia Beaux studied in Paris. Honors have been showered thickly upon her. She has won medals at practically all the prominent American exhibitions, and also a gold medal at the Paris Exposition in 1900. Wall A, with the exception of one picture, is devoted entirely to her work, of which seven characteristic examples are shown. Unquestionably, Cecilia Beaux now takes rank as the leading American woman painter.

Another winner of a Medal of Honor is Violet Oakley, whose “The Tragic Muse” (No. 3015), hangs on Wall B. It is a portrait of Mrs. Florence Earle Coates, the distinguished poet. Another very notable work by this artist, a stained glass window, the subject of which is Dante’s Divine Comedy, is exhibited in Room No. 38. Born in New York, at first a student of Howard Pyle and Cecilia Beaux, and later of Lazar and Collin in Paris, Violet Oakley now takes high rank among American mural painters. Her chief work is in the Capitol at Harrisburg, Pa.

There are also three winners of Gold Medals in this room, together with several winners of Silver Medals. The Gold Medalists are Lillian W. Hale, Ellen Emmet Rand and Johanna K.

Woodwell Hailman. Mrs. Hailman's "To Market in the West Indies," an old woman with a basket of poultry on her upright head, is a very fresh and original decorative work.

Ellen Emmet Rand shows a portrait of Professor William James (No. 2995), and four other paintings attractive in their subject matter and of a high degree of technical excellence. (Wall B, Nos. 2986, 2990, 2991, and 2993.)

Mrs. Hale shows two canvases. The quest of beauty, refined or romantic beauty, is her object rather than experiments in painting, or the pursuit of realism. Her work is on Wall A (Nos. 2997 and 2998).

Two Silver Medalists have pictures hanging on Wall C. M. Jean McLane—a well-known pupil of Chase—is represented by three vivid and flowingly painted portraits.

Mary Curtis Richardson, the other Silver Medalist, is a Californian painter. Her "The Young Mother" has won popular favor as well as critical acclaim.

Gertrude Lambert's "Black and Green" and Maude Drien Bryant's three still life studies, and Anna Traquair Lang's notable group, especially the "Japanese Print," attract and repay attention.

Upon Wall D, among the pictures of Cecelia Beaux, is shown an attractive example of modern work by Anne M. Bremer, a Californian artist, who has studied in Paris and is one of several young painters who have brought to the West the stimulation of modernity. Several other examples of Miss Bremer's work hang elsewhere. A Bronze Medal has been awarded her.

Two women sculptors exhibit cases of their small bronzes in this room. Bessie Potter Vonnoh has won a Silver Medal. The other is Abastenia St. Leger Eberle. Anna Vaughan Hyatt exhibits a vigorous "Eight-Horse Group."

Room No. 80.

This has been termed "The Boston Room," as it contains the work of several eminent artists of that city, among whom are two members of the jury, Philip L. Hale and William Paxton.

To another artist in this room, Willard L. Metcalf, has been awarded a Medal of Honor, which, as stated before, ranks higher than a Gold Medal.

Philip L. Hale, a son of the famous Rev. Edward Everett Hale, is a well-known writer as well as painter. He is a pupil of J. Alden Weir, a fellow member of the jury. His group of paintings hang together on Wall A, where also are found the works of Paxton. The latter was a pupil of Gerome in Paris.

Upon Wall A hang five pictures by Metcalf, of which No. 3770, a study of shimmering green leaves, is an especially remarkable work. Metcalf is a New Yorker, though born in Massachusetts. A pupil of Boulanger and Lefebvre in Paris, his present Medal of Honor comes as the climax to a long series of official honors. A spirit of blithe, happy lyricism breathes through these vibrant studies of Spring and Winter landscapes.

Another New Yorker, Bruce Crane, a pupil of that great early American landscapist, Alexander H. Wyant, has a Silver Medal picture, a pleasing landscape (No. 3783) on Wall B.

Room No. 51.

This room has been characterized as devoted to the works of Thomas Anshutz, the pupils of Anshutz, and of their pupils; but, save to those who may be aware of this inter-relation of the artists, the pictures seem of a wide variety of subject and method. Unquestionably, the ultra-modern pictures of Breckenridge, for example, are a far cry from the work of Anshutz.

Thomas Anshutz is represented by two canvases (Nos. 2474 and 2499). Born in Kentucky in 1841, his early training was received at the National Academy of Design, New York, and the Pennsylvania Academy of the Fine Arts. Later he studied under Doucet and Bouguereau in Paris. A teacher in the Pennsylvania Academy of the Fine Arts for many years before his death, he influenced many of the younger generation.

It is the name of Robert Henri which is the most vital and best known in this room. Henri's group hangs on Wall C (Nos. 2487, 2489, 2491, 2493, 2495, 2498, and 2501), among them being several paintings in his latest manner—a manner that has caused much discussion among those who follow the work of a man who is the leader of a revolutionary section of young New Yorkers, and who is a piquant and stimulating figure in the radical set. Henri was born in Ohio in 1865, and studied in the Pennsylvania Academy of the Fine Arts under Anshutz, and in Paris, Spain and Italy. He has been a winner of many honors and has been awarded a Silver Medal at this exhibition. For a man brought up under such academical forces as those of the Julian Academy in Paris, Henri has displayed a remarkable originality and independence, and his work has tended more and more to be realistic statements of a reaction from sentimentality and trite subjects.

Two other Silver Medalists hang in this room, A. B. Carles and Adolph Borie, both painters of the nude, and both of what may be roughly termed the school of individualistic realism. Their pictures hang on Wall A, together with a group by W. J. Glackens (2466, 2468, 2469, and 2470), another radical and experimental younger man. An interesting picture by the same artist hangs on Wall D, a group seated in the celebrated Moquin Cafe on Sixth Avenue, New York, a more or less Bohemian resort for painters and writers. All the figures are portraits of well-known people; artists, an art patron, and a member of the demi-mondaine.

Wall B is devoted to Hugh H. Breckenridge, the winner of a Gold Medal, and a highly interesting case of a mature artist turning from a settled style to a newer, technically more radical, style and winning success therein. A pupil of Bouguereau and other academical masters in Paris, and an instructor in the Pennsylvania Academy of the Fine Arts since 1894, Breckenridge has won many honors. The large group of still life and flower pictures which he displays is an interesting chapter of the development in America of the movement in search of an intense reality in painting which stems from the work of Cezanne and Van Gogh, but which has exfoliated into strange branches and fruits which sometimes show no apparent connection with the trunk from which they spring.

Room No. 50.

Sergeant Kendall, a recipient of many honors in both painting and sculpture, has been awarded a Gold Medal for the pictures

shown in this room, and a Silver Medal for the polychromatic wooden statue also displayed here. A figure painter, primarily, Kendall's work is academical, charming and always popular. Three of his canvases (Nos. 2439, 2442 and 2443) hang on Wall B.

Other well-known names are those of Louis Kronberg, a Silver Medal winner, of Boston, a painter who has specialized in pictures of ballet girls and dancers, of which a typical example is hung on Wall A; and H. D. Murphy, a group of whose canvases hang on the same wall. Another Silver Medalist, who like Murphy, lives in Massachusetts, is Ettore Caser, a native of Venice, one of whose romantic landscapes, of which several are displayed in various rooms (No. 2457), is upon Wall D. J. F. Carlson, a New Yorker, is still another winner of a Silver Medal, his landscape (No. 2452) being on Wall B.

The Californians, of whom there is a strong showing in this room, comprise several of the most interesting of the younger group. Of the prize winners among them, Armin Hansen, Bruce Nelson, Charlton Fortune and Anne Bremer, mention is made elsewhere. Betty De Yong, winner of an Honorable Mention, is another young Californian artist, by adoption, whose work has attracted much attention.

Room No. 66.

This is the number of the hall, or rotunda, into which the eastern and western main entrances of the Fine Arts building open. The eastern entrance is marked on the plan as Room No. 83, and the west entrance as Room No. 35. Room No. 66 connects the southern and northern wings of the building. All the ground so far covered in this guide is in the southern wing. Most of the pictures hanging here have been referred to elsewhere. A good deal of the notable sculpture is placed in this room, the most prominent being referred to in the chapter on Sculpture.

On Wall A, above the doorway, hangs a powerful piece of mural decoration by Charles J. Dickman, a California painter, a member of the jury. Several decorative panels by H. G. Cushing, a Gold Medal artist already mentioned, hang on Wall B, together with landscapes by Haley Lever, Ettore Caser and F. M. Lamb. On the west wall or Wall C is Robert Vonnoh's "Poppies." On the north wall is Alexander Harrison's "The Joy of Life," a picture which, as stated before, was one of those which did much to stimulate the interest of American painters in the *plein air* branch of Impressionism.

In the eastern hall, numbered 83, are four decorative panels by Mrs. Sargent Florence, an American artist residing in Italy.

In the western entrance hall, numbered 35, is a large mural by Henry B. Fuller, "The Triumph of Truth Over Error." This was awarded a Silver Medal.

Room No. 67.

A Medal of Honor seascape hangs in this room, among many interesting examples of the work of vital contemporary men. It is by Emil Carlsen; it is numbered 3183, it hangs on Wall D—but it hardly needs any directions to find it, for its blue and windy vision of mid-ocean catches the eye at once. Emil Carlsen is an artistic gift from Denmark to this country, and his

vigorous painting of marine subjects has brought him to success.

Another marine artist whose work is well and favorably known and which has been awarded a Gold Medal, is Paul Dougherty. Four pictures by him hang on Wall A. Paul Dougherty is a New York man, of such independence of mind that he studied without any masters in Paris, London, Florence, Venice and Munich. Examples of his work hang in all the principal galleries of the country.

Another Gold Medalist is Charles H. Davis, whose vigorous picture, "The Northwest Wind" (No. 3160), hangs on Wall B. Davis is a Connecticut man, a pupil of the Boston Museum School and of Boulanger and Lefebvre in Paris, and the recipient of many previous official honors.

Robert Spencer, whose "The Gray Mills" hangs on Wall C, was also awarded a Gold Medal. A native of Nebraska, he is a young man, a pupil of Chase, DuMond, and Henri. He is an interpreter of modern humble life, the grim, gray world of industrial conditions.

The work of yet another Gold Medal Winner, a sculptor this time, is exhibited in one of the cases. It is by Arthur Putnam, a San Franciscan artist for whom the word genius is perhaps not too great an epithet. As a moulder of animal figures he creates work that seems fairly to quiver with the force of life. The Metropolitan Museum in New York possesses one of his pieces, which sustain comparison with the work of masters like Barye.

Hayley Lever, whose "Boats in Harbor" hangs upon Wall C, is yet another winner of a Gold Medal. Several other vivid, interesting pictures by Lever hang in other rooms. On this wall is an interesting work by an academical but powerful painter, Hugo Ballin (No. 3175).

There are a number of artists placed in this room—some of them also being hung in other rooms—who have won Silver Medals. No less than four of them are Californians. They are Joseph Raphael, Armin C. Hansen, William Wendt and Carl Oscar Borg.

Raphael has three pictures, No. 3154, on Wall A, and No. 3165, on Wall B, and No. 3189, on Wall D. Born in Amador County, California. Raphael is one of those artists who have won their way through great difficulties and hardships. He is at present continuing his studies in Holland.

Armin C. Hansen's painting is on Wall B (No. 3161). He is a young man of whom big things are expected. A work that perhaps represents him in a more congenial mood than the one in this room hangs in Room 50, on Wall B (No. 2441).

William Wendt, now associated with southern California, is a German who came to this country early in life, and is a self-taught artist. Two of his pictures (3169 and 3172) are on Wall C.

Oscar Borg has already been spoken of. His "Chateau Gail-lard" hangs on Wall B.

John F. Carlson, a New York painter, is a Silver Medalist, three of whose Spring and Winter landscapes hang on Wall D (Nos. 3179, 3180 and 3188). An interesting canvas by Charles Francis Brown, a member of the jury, hangs on Wall A (No. 3143).

Room No. 68.

The work of a Medal of Honor man is, officially, at all events, the chief point of interest in this room, which contains a great deal of important modern American painting.

W. E. Schofield is the winner of the highest honor. Two large Winter landscapes by him hang on Wall D. Born in Philadelphia, and a pupil of the Pennsylvania Academy of the Fine Arts and then of Bouguereau, Ferrier, and others in Paris, Schofield has had a long career marked by many official honors, coming to a climax at this exhibition. Most of the important permanent public collections of this country contain pictures by him.

H. G. Cushing, whose strikingly decorative work is shown by three examples on Wall A (Nos. 3231, 3233 and 3234) and which also hangs in the rotunda (Room 66), to your left as you enter the eastern door, was awarded a Gold Medal. Cushing is a Boston painter, a pupil of Laurens and Constant in Paris.

Upon Wall A hang two marine pictures by William Ritschel, another Gold Medalist whose work is also mentioned in other rooms. There are also paintings by Walter McEwen, a member of the jury, and one by another juryman, Matteo Sandona, a San Franciscan, a portrait of Mrs. Leo Lentelli, wife of the sculptor.

John C. Johansen, winner of a Gold Medal, is a native of Denmark, but a thoroughly American artist, a student of Frank Duveneck, and of the Julian Academy in Paris. His large painting of "The Village Rider" hangs on Wall B, together with a number of other characteristic works by him. On this wall is placed two paintings by a California artist of high merit, a painter in whom there is a large measure of true poetry, Gottardo Piazzoni (Nos. 3245 and 3253).

Daniel Garber is still another Gold Medal artist. A young and vigorous painter of the modern school, a native of Indiana, and a pupil of the Cincinnati Academy and of Thomas Anschutz in Philadelphia, Garber is a leading member of that interesting body of artists springing up in the Middle West. Six of his typical canvases hang on Wall C.

Room No. 69.

Visitors to this room at about the time the jury completed its work saw beneath one of the pictures a wreath of flowers which hung there for many days, drooping and withering. It told a tale which brought into the Palace of Art a pensive thought of human mortality. Just as a Medal of Honor had been awarded to the artist the news came of his sudden death. He was John W. Alexander, a man who took rank with William Chase and Sargent among American artists. The picture is the celebrated "Phyllis," loaned by the City Art Museum of St. Louis, a graciously beautiful canvas in which there seems one knows not what of wistful melancholy, which makes itself felt despite the youthfulness of the tall, slim girl who holds the lucent bowl of shimmering water.

John W. Alexander was born October 7, 1856, in Allegheny. He studied in Munich, Venice and Florence. He was a member of many art societies in this country, England, France, Germany and Austria, and had won many honors and decorations. There are examples of his work in the Luxembourg, Paris, the Metro-

politan Museum, New York, and galleries elsewhere; while his work as a mural painter is in the Library of Congress, Washington; the Capitol, Harrisburg, Pa., and the Carnegie Institute, Pittsburgh.

Another Medal of Honor picture is on Wall D. It is No. 3323, by Richard E. Miller, a comparatively young man, born 1875, in St. Louis, Mo., and a pupil of the art school in his native city and then of Constant and Laurens in Paris. He has won many high honors at home and abroad, and is represented in the Luxembourg and many other of the great permanent collections.

A third Medal of Honor was granted in this room to Lawton Parker, three of whose figure pieces hang on Wall B (Nos. 3296, 3298 and 3300). Parker was born in Michigan, 1868, and was a pupil of Gerome, Laurens, Besnard and Whistler in Paris, and of Chase in New York. He has won many high awards and has painted portraits of prominent people.

On Wall A hangs a painting by C. H. Woodbury, a rainbow glittering through ocean spray, which has won a Gold Medal. Woodbury is a well-known marine painter, born in Massachusetts, and a pupil of the Massachusetts Institute of Technology, later studying under Boulanger and Lefebvre in Paris. He has won many previous honors.

There are two winners of Silver Medals in this room; one is Marion L. Pooke, whose picture (No. 3317) is on Wall D. The other is Maurice Del Mue, a young San Franciscan whose work is full of promise. His impressive mountain landscape (No. 3302) hangs on Wall B.

There are two members of the jury represented in this room. John W. Beatty, a Pittsburg artist, and a pupil of the Munich school, has a group of landscapes on Wall C. Jules Pages, a San Franciscan, who has been a teacher in Paris for a number of years, is represented by a large picture, "On the Quais," on Wall B.

Room No. 70.

This room is devoted to portraiture.

Irving R. Wiles, a winner of a Gold Medal, is shown on Wall C. No. 3383 is a portrait of the celebrated opera singer, Mme. Gerville-Reache, as Carmen. No. 3385 is of J. Francis Murphy, the eminent landscape painter. Irving Wiles is a New Yorker who studied under his father, L. M. Wiles, and William M. Chase, and also under Carolus-Duran in Paris.

Herman G. Herkomer, an American artist who has lived most of his life in London, has three portraits on this wall. One (No. 3363) is of his cousin, Sir Hubert von Herkomer, R. A.

Robert D. Gauley, a winner of a Silver Medal, has two canvases (Nos. 3381 and 3367). Gauley is a native of Ireland and studied under Benson and Tarbell of Boston and Bouguereau and Ferrier in Paris.

On Wall D hangs Julian Story's portrait of Mrs. Story and one of himself. Another interesting number on Wall D is Noel Flagg's portrait of Paul Bartlett, the sculptor.

Room No. 71.

Two paintings by J. J. Enneking, the winner of a Gold Medal, hangs upon Wall A (3401, 3402). Although now associated with

Boston, Enneking was born in Ohio, 1841, and studied under Bonnat and Daubigny in Paris, and Lehr in Munich.

On the same wall hang two very interesting and vivid canvases (Nos. 3404, 3412) by George Luks, one of the younger New Yorkers.

Two large portraits by Eric Pape, an artist born in San Francisco, are on Wall B. He now lives in Boston, where he is director of a school of art.

Among other artists with whom we have become acquainted who have canvases hanging on Wall C, is a winner of a Silver Medal, E. Charlton Fortune, one of the youngest and most promising of the San Francisco painters. Only one of her vivid and personal pictures hangs in this room; others being placed elsewhere. This one is a view of the interior of the Carmel Mission, and has been bought by William M. Chase.

Room No. 72.

A historical painting of a special interest to westerners hangs on Wall A, Carlton T. Chapman's "The Annexation of California," showing the raising of the American flag, July 7, 1846, at Monterey.

Walter McEwen, one of the jurymen, has a group of four paintings (Nos. 3510, 3513, 3514, and 3519) on Wall D. He is one of the most distinguished of American artists living abroad, and has been the recipient of a long list of honors.

Frank Van Sloun, a San Francisco artist, a winner of a Bronze Medal, has a striking "Portrait of an Actor" on Wall C, upon which two other California artists, Gertrude Partington (3506) and Maren Froelich (3507) are also represented. Miss Partington was awarded a Bronze Medal.

Room No. 73.

A special, popular interest is given to this room by the large number of paintings of the Panama Canal by Alson Skinner Clark. These occupy the whole of Wall A and nearly all the space on Walls C and D. Clark is a Chicago painter. He was born in that city, 1876, and studied under many masters, among them being Whistler, in Paris, and Chase in New York.

There are two very interesting painters to whom Gold Medals were awarded for work shown here. One of them is Ernest Lawson, whose landscapes are full of subtle, artistic strength and beauty. His pictures (Nos. 3538, 3539, 3548) hang on Walls B and C. Lawson was born in California in 1873, was trained in France, and for many years has lived in New York.

The other Gold Medalist is Gifford Beal, also a New York painter of the younger set. A group of his paintings (Nos. 3540, 3541, 3542, and 3546) is placed on Wall B.

Room No. 74.

C. J. Taylor, a member of the jury, whose work covers Wall D, is the dominating factor of this room. A well-known New York painter and teacher, he studied under Eastman Johnson and in London and Paris. He is prominent as an illustrator as well as in painting.

The other walls are devoted to a number of younger men, notable among whose work is a canvas by Bruce Nelson (No. 3609), who is one of the youngest of western artists and a

winner of a Silver Medal. There are pictures by Nelson in other rooms and all attract decided attention.

Will J. Hyett, winner of a bronze medal, is another of the younger school to repay attention. His "Cross Roads: Ravenrock," No. 3590, is on Wall A.

Room No. 49.

This is one of the most interesting of the American galleries, containing as it does work by several of the most distinguished contemporary artists. There are two members of the jury among them, J. Alden Weir and John McLure Hamilton.

Wall A is devoted to a splendid group of pictures by D. W. Tryon, an artist in whose interpretations of the beauty of nature as it is manifested in New England landscapes there can be felt that exquisite quality which so many other Americans, many of them possessed of great power, entirely lack, namely, an affinity for the spiritual. Dwight William Tryon was born in Hartford, Connecticut, in 1849. He was a pupil of Daubigny and Harpignies in Paris. He has worn many notable honors, and his works are in most of the great public collections of this country, no less than forty-three being in the Freer Collection in the National Gallery, Washington, D. C.

J. Alden Weir's group of landscape and figure paintings are on Walls B and D. Born in the state of New York in 1852, J. Alden Weir was first the pupil of his father, Robert W. Weir, and later of Gerome in Paris. He was one of the first members of the Society of American Artists which, under the presidency of John La Farge, was founded in 1877 and marked the definite establishment of the modern movement in this country. Practically all the men of the advance guard "in that progress which has put American painting in line with that of other countries," says Charles H. Caffin, were members of that society. Weir became one of the most eminent among them. His work is represented in all the leading collections.

John McLure Hamilton's notable portraits of his mother, of Gladstone, and of Joseph Pennell, the etcher, are on Walls A and C. His large group of pastel drawings, nearly all of them being of the same vivacious girl, occupy Room No. 39, among the other rooms devoted to drawings and prints.

Hamilton is a Philadelphian, born 1853, who has lived in England since 1878. His portraits of distinguished Englishmen, such as Cardinal Manning, Professor Tyndall and Gladstone, hang in the Luxembourg, Paris, the National Gallery, London, and the Pennsylvania Academy, Philadelphia.

Room No. 48.

The distinguishing feature of this room is a picture by F. C. Frieseke (No. 2378), the winner of the Grand Prize in the American section. Inasmuch, however, as all his other pictures hang together in Room 117, we will speak further of this artist in the chapter devoted to that room.

The work of a portrait painter to whom was awarded a Gold Medal, G. P. Troccoli, is shown in this room (2350, 2354, 2369, and 2373). Troccoli is a Massachusetts painter who had not previously won high honors.

Room No. 47.

Colin Campbell Cooper, a winner of a Gold Medal, has two of his well-known paintings of aspects of New York City hanging on Wall D. Born in Philadelphia 1856, Cooper was trained at the Pennsylvania Academy of the Fine Arts and the Julian Studio in Paris. He has specialized in street scenes.

Two members of the jury, both of them Californian artists, are represented in this room. C. J. Dickman, who received his training in Paris and is one of the leading artists of the Pacific slope, shows his "Picardy Fisher Folk" on Wall D.

Eugen Neuhaus exhibits on Wall B a group of his landscapes, done in tempora, this artist being one of a few who are today reviving the use of this primitive medium.

The art of the northwest is represented by Paul Morgan Gustin, of Seattle, Washington, and Ray S. Boynton of Portland, Oregon. Gustin's work is on Wall C (Nos. 2336, 2337 and 2339). Boynton's work is also on Wall C (Nos. 2330, 2331).

Room No. 46.

Six pictures by Frank V. Dumond, a member of the jury and one of the mural painters of the Exposition, his work decorating the Arch of the Setting Sun in the Court of the Universe, are in this room, four on Wall B, two on Wall C. He is a New York painter and an instructor in the Art Students League. Born in 1865 at Rochester, N. Y., he studied under Boulanger and Constant in Paris.

Upon Wall A hangs a group of brilliant flower pieces by Ruger Donoho, winner of a Gold Medal. Donoho is a native of Mississippi, born 1857, educated in New York and Paris.

On the same wall hangs a picture by Beatrice Whitney, a figure painting (No. 2271), which was awarded a Silver Medal.

In Eugene Higgins' "The Strange Land" on the same wall is expressed one of the rare efforts which American painters make to render the pathos of our modern industrial conditions.

Room No. 45.

Work of first-class importance demands interested notice here. The exceptionally rich quality of color of the group of paintings on Wall C draws attention irresistibly to the work of Walter Griffin, the winner of a Medal of Honor. They are principally views of Venice, and are full of individual force and original quality. Griffin is a native of Maine and studied under Collin and Laurens in Paris. His present work is the culmination of a remarkable and dramatic rise into artistic fame.

There are several winners of Gold Medals.

Among them is Robert Reid, whose mural paintings decorate the lofty dome of the Palace of Art. Two of his easel pictures (Nos. 2206, 2211) hang on Wall A. A Massachusetts man, Reid received his early training in Boston and New York, and later in Paris. He has been a recipient of many honors, and is one of the most distinguished mural painters in this country.

F. Luis Mora is also represented on Wall A (No. 2212). Other canvases by him hang elsewhere. Mora is a native of Uruguay and studied under Benson and Tarbell in Boston. The award of a Gold Medal is the last of a long series of honors.

Robert Vonnoh, also a Gold Medalist, has upon Wall B a portrait of Daniel Chester French, the sculptor. He has other pic-

tures elsewhere. Vonnoh was born in Hartford, Connecticut. He received his early training in the art schools of Boston and later in the Julian Academy in Paris. He has done much distinguished work, especially in portraiture.

Still another Gold Medalist, E. F. Rook, has a still life picture on Wall D (No. 2245). He is a prominent member of the "Old Lyme Group" of landscape painters, so-called because Old Lyme, in Connecticut, is the center for their work.

Charles Morris Young, of Pennsylvania, has been awarded a Gold Medal. A group of his landscapes, in which Winter scenes predominate, hangs on Wall B. On this wall is an interesting canvas by Jonas Lie, a winner of a Silver Medal. Lie was born in Norway, in 1880. Trained in the schools of this country, he has made for himself a notable position among the younger men.

There are four paintings by Birge Harrison on Wall D. Born in Philadelphia, in 1854, he received his training under Cabanel in Paris, and has had a long and distinguished career both as painter and teacher.

Room No. 44.

Among the items of interest in this room the group of works by L. H. Meakin, a veteran painter and member of the jury, hanging on Wall C, is prominent. Born in England, but coming early to this country, Meakin studied in Munich, in Paris, and as an instructor in the Cincinnati Art Academy he has had much constructive influence in the development of art in the Middle West.

Two Californians who won Silver Medals are represented here. One is Edward Cucuel, a San Franciscan, who lives abroad and was trained under Laurens and Gerome in Paris. His paintings (Nos. 2195 and 2199) are on Wall D. Guy Rose, a Los Angeles artist who lives in France, has a picture hanging on Wall D (No. 2202).

Room No. 43.

Apart from the presence of the work of one of the jurymen, the main interest of this room is in the work of a number of young Californians.

Edward H. Wuerpel, whose landscapes hang on Wall D, is the jurymen in question. Wuerpel is a Missouri artist, a painter and teacher of St. Louis, where he was born in 1866 and where he received his early training. His later studies were in Paris under Bouguereau, Robert-Fleury, and others.

Among the Californians, Maynard Dixon, whose paintings (Nos. 2112 and 2101) are on Wall A, is prominent. Dixon is a San Franciscan who seeks to interpret not only the visual but the spiritual quality of the Western deserts and mountains. He is the winner of a Bronze Medal.

Lee F. Randolph, winner of an Honorable Mention, who has two pictures (Nos. 2117 and 2118) on Wall B, is a young man, trained in France, who has settled in California, and of whom much is expected.

On Wall C hangs a portrait (No. 2131) by Clarence R. Hinkle, another San Franciscan, who shows strong promise.

On the same wall is a picture by still another San Franciscan, Perham Nahl (No. 2144), to which a Bronze Medal has been awarded. Perham Nahl is the creator of the powerful and poeti-

cal design which the Exposition has employed so extensively as a poster and which has won much artistic admiration—the symbolic design of Man cleaving a pathway through the Isthmus of Panama and uniting two oceans.

Rinaldo Cuneo, a San Franciscan who works abroad, has a notable painting of Notre Dame in Paris, on Wall D.

Room No. 117.

THE GRAND PRIZE

Frederic Carl Frieseke is, of course, the commanding interest of this room, which, however, contains many attractive works.

Frieseke is the winner of the Grand Prize. There are six of his pictures exhibited here, on Walls A, B and D. This is the work which according to the judgment of a majority of the artists who constituted the jury deserved the highest honor. Frieseke has been termed "a painter's painter." Born in Michigan in 1874, his early training was received as a pupil of the Art Students League of New York, and under Constant, Laurens and Whistler in Paris, where he usually works. His career has been brilliantly successful and the honor now given him comes as a culmination of a long series of official awards. The Luxembourg Museum, Paris, and the Metropolitan Museum, New York, contain examples of his work. It is as a painter of light—especially the subtleties and problems of light as it plays on open air subjects, that Frieseke has won his high place in modern art.

The following interesting comment was made by the New York Times:

"The Grand Prize at the Panama-Pacific Exposition goes to Mr. Frieseke, whose accomplished work is well known to New Yorkers and who says the last word in the style that was modern before the Modernists came along. He is not by any means new to honors. The Luxembourg owns a picture by him of a nude woman standing before a mirror, superbly modeled. He is represented in the Museums of Vienna and Odessa, and has received medals from Munich and St. Louis, and also took the Corcoran Prize at Washington in 1908, the year in which he was elected Sociétaire of the Société National des Beaux-Arts, Paris. He has painted mural decorations for an Atlantic City hotel and for the Amphitheatre of Music in New York. Whatever he does has qualities of design, color and style. A sense of gayety, an entertaining and well considered pattern, a remarkable knowledge of the effect of outdoor light on color are found in nearly all his recent paintings. This year, like many another American artist, he has been working in the Paris hospitals, putting aside his art for the acute duties of life that press suddenly upon those who live in France."

A very interesting picture which won a Gold Medal hangs on Wall C. It is by H. O. Tanner, and it represents "Christ at the Home of Lazarus." Tanner, whose chief attraction in art is religious subjects, and who has won a high place for his work in modern American art. Born in Pennsylvania in 1859, a son of Bishop Tanner, of the Afro-American church, he studied under Thomas Eakins, and later under Laurens and Constant in Paris, where he now resides. The Luxembourg Museum, Paris, possesses one of his works.

Room No. 118.

Max Bohm, a Gold Medal winner, is represented on Wall A by a large canvas showing a group of figures on the seashore. There is also an interesting marine by Alexander Harrison on this wall. On Wall B there is a picture by one of the youngest of California artists, "Baby's Toilet," by Henry Varnum Poor, which is full of genuine strength, simply expressed.

Still another Gold Winner is on Wall C, W. D. Hamilton, a Spring landscape, subtle and poetical.

On Wall D hangs a landscape by H. J. Breuer, whose work we have met in other rooms.

Room No. 120.

George Bellows is the outstanding name in this room, which contains also the work of several men of the younger and more modern tendencies. Bellows is the winner of a Gold Medal. His work hangs together on Wall C with the exception of one canvas, a scene in a New York excavation, which hangs on Wall D. Bellows is one of the most interesting of the younger men. Sturdily, almost stubbornly independent, he has always refused to yield to commercial reasons, or to compromise with his own experimental nature. Born in Ohio in 1882, a pupil of Henri in New York, his training and his interests are thoroughly American. For some years he supported himself during the summers by playing base ball professionally, doing his painting in the winter—a fact which explains why so many of his canvases are studies of winter scenes.

Three other Gold Medal winners not previously mentioned are represented in this room. One is W. D. Hamilton, on Wall A (No. 4407); the other is Myron Barlow, who is represented on Wall C (Nos. 4427, 4431 and 4435); and the third is Waldo Murray, a pupil of Sargent and a portrait painter of increasing prestige (No. 4429).

One Wall A the pictures by Samuel Halpert and Rockwell Kent are typical examples of two divergent tendencies in the most modern movements. Halpert (No. 4493) represents the new school of synthetic realism. The Kent—the strange picture showing a group of figures in a most singular landscape belongs to the imaginative school.

Water Colors and Illustrations.

Rooms Nos. 26, 36, 37, 40, 41, 42 and 119 are devoted to water colors, drawings in various mediums, and illustrations.

The works of Howard Pyle occupy Rooms 40 and 41, but these are dealt with in the chapter concerned with the rooms of individual artists.

Medals of Honor were awarded in this group to the following artists: Charles H. Woodbury, Lillian Westcott Hale, F. Walter Taylor, Henry Muhrmann, Frank Mura and Laura Coombs Hills.

Gold Medals were awarded to Charles E. Heil, Alice Schille, George Hallowell, F. Luis Mora, Henry B. Snell, Jules Guerin, N. C. Wyeth, Henry McCarter and Arthur I. Kellar.

Room No. 26.

In this room there is a group of F. Walter Taylor's Medal of Honor work on Wall A. Taylor is a Philadelphia artist, who has

illustrated many books, among them works by Henry Van Dyck, Mrs. Humphrey Ward, and Margaret Deland.

Two popular magazine illustrators, both of whom have won Silver Medals, Jessie Willcox Smith and Elizabeth Shippen Green, are also on this wall.

Two winners of Gold Medals, N. C. Wyeth and Henry McCarter, are on Walls C and D respectively.

Room No. 36.

Charles E. Heil is the central interest of Wall A, his Gold Medal work being placed there. Everett Shinn, a vigorous and brilliant artist, has a very interesting and varied group near by.

Lucia K. Mathews, a California artist, winner of a Silver Medal, is on Wall B, together with C. J. Taylor and Mateo Sandona, members of the jury.

On Wall C a very original note is struck by the paintings on silk, in the ultra modern mode, by Marguerite Zorach. E. Spencer Mackey and Charles F. Heil complete the interest.

Room No. 37.

Charles H. Woodbury, another Medal of Honor artist (whose work in oil also won a Gold Medal), is represented on Wall A.

Anna B. W. Kindlund, a winner of a Silver Medal, is on the same wall.

On Wall B are two other Silver Medalists, H. D. Murphy and George Alfred Williams. George Walter Dawson, of the jury, occupies Wall C. There are also a large number of miniatures in cases in this room and in Room 40.

Room No. 40.

In this room, on Wall B, is a group by Lillian Westcott Hale, winner of Medal of Honor. George H. Hallowell, Gold Medalist, is also represented here, together with Alexander Robinson, the latter showing a brilliant group of oriental subjects.

The work of Jules Guerin, Chief of Color in the Division of Works of the Exposition, is on Wall D.

Room No. 119.

Henry Muhrmann's Medal of Honor work is found in this room, a remarkable group in black and white drawings on Wall A. Many of Charles W. Woodbury's Panama Canal drawings are also here, on Wall D. Woodbury shares the distinction of the Medal of Honor class. On Wall B hang two impressive charcoal studies by Xavier Martinez.

CHAPTER VII.

The Individual Rooms.

To a large number of American artists of the first rank, whose work belongs to modernity, the honor of separate galleries was given. The list is as follows:

James McNeill Whistler, Room 28, paintings; Room 29, etchings.

John H. Twachtman, Room 93.

Edmund C. Tarbell, Room 89.

William Keith, Room 90.

Edward W. Redfield, Room 88.

Frank Duveneck, Room 87.

William M. Chase, Room 79.

Childe Hassam, Room 78.
Gari Melchers, Room 77.
John S. Sargent, Room 75.
Arthur F. Mathews and Francis McComas, Room 76.
John McClure Hamilton, Room 39.
Joseph Pennell, Room 31.
Howard Pyle, Rooms 41 and 42.

James McNeill Whistler.

Two separate rooms are devoted to Whistler's works; one, No. 28, to his paintings, and the other, No. 29, immediately adjoining, to his etchings and lithographs.

His is the greatest name contributed by the United States to the art of the world, and his influence has been of the most profound and positive kind. The pictures shown in this room cover practically his whole career, from an example of his earlier period when he was strongly influenced by the realism of Gustave Courbet, on through the exquisite nocturnes, and the marvelous portraits, to the almost transcendental loveliness of the series of color studies which belong to the Whistler who, passing from perfection achieved, experimented in regions where pictorial art seems to enter upon a mystical marriage with the secrets of music.

There are several very famous pictures here. One of them is incidentally notorious as the picture which Ruskin said was the result of Whistler throwing a paint pot in the face of the public—for saying which the irate critic was sued by his even more irate subject, who won the verdict, and a penny for damages. This is the nocturne, "The Falling Rocket."

In the adjoining room the etchings and lithographs open other vistas into the magical region where quintessential good taste and a psychic perceptiveness to the finer forces of beauty, are mingled in the alembic of Whistler's art. Far indeed did he travel from the preoccupation with material reality which was the formula of Courbet. He found himself more and more intent upon suggesting the essential inner spirit which vivifies all outward manifestation. Almost as clairvoyantly as in the case of the pictures do the etchings relate the story of this magician of line and color, whose work is the greatest evocation of spiritual beauty which modern painting has known.

Whistler was born at Lowell, Massachusetts, in 1834. His father was an eminent engineer at one time in the service of Emperor Nicholas of Russia, and as a child the artist lived much abroad. He was educated in the United States and as a young man was entered at West Point as a cadet. His stay was short and his next move was to Paris where he became the pupil of Gleyre, in whose studio he associated with the painters Fantin-Latour and Degas, and the etchers Bracquemond and Legros. But academical training did not last long. Whistler was an original genius and roamed the world absorbing the influences that were congenial and rejecting all else. Around his work there raged the bitter controversies that always accompany the disturbing passage of a creator of new values through the art of his day; but even before his death, which occurred in 1903, he had won the only victory that he cared much about, namely, the admiration of those capable of understanding his aristocratic and distinguished work.

John H. Twachtman.

Room No. 93 is devoted to the works of this great artist. It may yet be recognized that in Twachtman modern, native American art has reached the highest point it has yet developed. Whistler and Sargent are cosmopolites. Twachtman lived year in and year out upon a farm in the hills of Connecticut, and with a soul in vibrant accord with the spirit of nature as it manifests itself amid New England fields and woods and hills, he created masterpieces of artistic beauty which stem from American soil.

It was not the facts, nor even the glorified garments, of nature which attracted this artist. He sought to interpret the finer forces of nature, the subtle soul of it, that inner life which the painters of olden times, the days of faith, felt as sacramental and which most modern artists either ignore or fail to realize. It was particularly the austere yet splendid and crystalline synthesis of winter which Twachtman reacted to.

It is not the cold, the duskiness, the dread, the torpor of the brumal season which his pictures render; nor the brilliant sparkle and crisp, metallic surfaces which more materialistic painters delight to show us. The light which bathes with such tender, veiled radiance these winter harmonies (which some American Debussy should set to music) seems to emanate from within. Technically, Twachtman was a modern of the moderns, and he was a leader in that development of painting which seeks its motive in the abstract.

John H. Twachtman was born in Cincinnati in 1853. He began his art studies in the School of Design in that city, where for two years he studied under Frank Duveneck. Then followed some years of study in Munich. Returning to America, he lived a retired life devoted to an art which necessarily could never be widely popular. He died in 1902.

Edmund C. Tarbell.

Room No. 89 contains the pictures of this popular and celebrated Boston artist, who is one of the jury at this Exposition.

In the paintings for which Tarbell is most admired modern genre is exhibited on its highest artistic level. As Charles H. Caffin admirably characterized Tarbell's work, "It is the character of the scene as a whole that he represents, the sum total of the impression recorded by the eye. Further, the parts are seen in their variety of relations to one another and the ensemble, everything also in its proper 'milieu' of lighted atmospheres and with reference to the latter's diverse effects on form, color, and texture."

Born in Massachusetts in 1862, Tarbell received his early training at the Boston Museum of Fine Arts, and later in Paris under Boulanger and Lefebvre. The list of his awards and honors is a very long one, and a number of the permanent collections of the country contain examples of his work. One of the pictures in this room, the "Girl Crocheting," has been declared by some critics to be one of the best painted canvases in American art, and destined to become famous as the culminating point of its particular school of realism, which stems from Jan Vermeer and the "Little Dutchmen"; but with the lesson of modern light added to the message of the bygone masters of Holland.

William Keith.

Room No. 90 is devoted to the landscapes of William Keith, by far the most important painter of the Pacific Coast.

Born in Aberdeenshire, Scotland, in 1839, Keith came to New York in 1850. As a youth he learned the art of wood engraving—as did so many other early American artists—and practiced it until 1859 in the service of Harper Brothers. In that year he came to California. For some years he continued to work at his trade. But the gradual introduction of process work narrowed his field, and in his more abundant leisure he began to sketch from nature. Artists were few in California in those days, and when a rail road looked about for an artist to paint some of the characteristic scenery along its lines, Keith secured the work although he had never before painted any pictures in oils, in which medium the work was to be done. However, Keith confidently set to work; he satisfied his employers and was enabled to open a studio in San Francisco. Those were boom days in the Golden State; hundreds of prosperous home-makers required pictures and were not critical as to their artistic merits. For a year or more Keith turned out many paintings, crude work, indeed, compared with his later manner, but it sufficed.

The proceeds of the auction sale he held at the end of the year in San Francisco—in which city art has depended in large measure on the auctioneer—enabled him to go to Munich. He spent two years abroad with great benefit to his technical equipment. At a later period he made another visit to Europe, especially studying the works of Velasquez and Hals. But it is probable that critical judgment will give to the Barbizon School and especially to George Inness, its American disciple, the greatest share in the formation of William Keith's best-known and highest style. Inness visited Keith in 1890 and spent several months working with him in studio and field. There are striking similarities, not only in their pictures, but in other respects, between these two artists.

Both were Scotchmen, both were wood engravers before becoming painters, and both tried to express the living spirit of nature as felt by their temperaments, which were alike in many ways, especially in the strain of Swedenborgian mysticism which influenced them.

In the long and fertile period of his best manner, Keith roamed north and south along the Pacific Coast, painting his impressions of its wonderful beauty. In the great fire of 1906 a very large number of canvases in his studio were burned. With splendid courage, despite his advanced years, and much helped by his daughter, he at once set to work again and painted many pictures before his death in 1911. Of late years his fame has rapidly increased.

Edward W. Redfield.

The Redfield pictures hang in Room 88.

Edward W. Redfield is a member of the jury, and the honor of an individual room has come as the culminating point of a highly successful career that is now in its prime. Redfield has lived for many years, since his return from Paris, near the Delaware River in Pennsylvania, and most of his work deals with varied aspects of this country in summer and in winter.

though of late he has turned to New York City scenes, especially nocturnes.

Essentially an Impressionist whose works, while always conveying a strong, sometimes insistent note of reality, are nevertheless personal interpretations rather than pictorial reporting, Redfield is a proof also of how well American painting has mastered the lessons taught by France.

Born in 1868 in Delaware, Redfield's early training was at the Pennsylvania Academy of the Fine Arts and then under Bouguereau and Fleury in Paris. It would take a page or two of this guide to catalogue all the honors he has won and the permanent collections where his pictures hang.

Frank Duveneck.

Room No. 87. Here are assembled the pictures of a man in honor of whose work and great influence as a teacher a special Commemorative Medal will be cast by the Exposition. No one man, perhaps, has exerted a more profound and salutary effect upon the development of modern American painting. The present exhibition crowns a long and honorable career with a touch of glory.

In a previous chapter, the one dealing with Room 64, we have related briefly that episode in the story of American painting which treats of the decadence of the Dusseldorf school and the rise and ascendancy, for a time, of the Munich school. It was Duveneck and Chase who brought the fertile Munich ideas to America. Duveneck taught for ten years at Munich itself, and for many years has continued his instructions at Cincinnati.

Although Munich did not reveal to the modern world its most vital idea, that of the treatment of light, which ideas we owe to France, it exerted a great technical influence and brought modern painters into contact with the spirit of great masters of the past, such as Velasquez and Hals. Duveneck was the first of American instructors, writes Caffin, to make brush work instead of crayon-drawing the foundation of the picture, and to impart a painter's rather than a draughtsman's point of view. He taught his students to work directly with the brush, boldly blocking in large masses of his subject, and broke them of the old habit of painting over elaborate drawings, a method which crippled creative impulse.

Duveneck was born in Covington, Kentucky, in 1848. The portrait of him which hangs on Wall D was painted by Joseph DeCamp, one of his pupils and himself a distinguished artist.

William M. Chase

The works of this American master are gathered in Room No. 79. Associated with Duveneck as one of the great influences of modern American art, Chase is even better known as a painter than as a teacher, although his activity in the latter field has been great and far-reaching. He, like Duveneck, studied at Munich in the great days of Piloty, Wagner and Diez, but Chase appears to have been less rigidly formed by the Munich manner than Duveneck, and learned much from such French sources as Carolus-Duran. He has taken a leading part in most of the artistic movements of the last thirty years, with a verve and a continual response to all new aspirations which have kept him a vital force. Portraits, landscapes, genre subjects and still life have occupied his versatile powers. Primarily a painter, in

the sense that technical proficiency is his dominant characteristic, Chase can paint a dish of fish with as much distinction as Huysmans, that master of prose style, could write of them. Some of his portraits are notable achievements of insight and feeling, especially the well-known "Lady with the White Shawl."

William M. Chase was born in Franklin, Indiana, in 1849, and his early studies were conducted under J. O. Eaton in New York. All the great permanent collections in this country contain examples of his work.

Childe Hassam

Room No. 78 is given over to the work of this foremost of American Impressionists.

One of the first of the painters of this country to fall under the influence of the revolutionary methods of Claude Monet, Hassam is also one of the very few who maintained not only the spirit but the letter, the technical methods, of the path-breaking Frenchman. Charles H. Caffin, in speaking of Hassam's method of painting in separate points or dabs of color which simulate the vibrancy of sunlight, says that "his earlier efforts are marked by the crudity that is inseparable from experimentation; but of late years he has mastered the difficulties of the process, and his pictures now present a unity of effect, a vibrancy of color and a delicate 'esprit' both of style and of feeling that render them almost unique in American art."

Born in Boston in 1859, Childe Hassam was a pupil of Boullanger and Lefebvre in Paris, where after absorbing what academicism had to give him he affiliated himself with the newer movements. His career has been brilliantly successful, marked with many official rewards, and most of the important permanent galleries of this country contain examples of his work. His work as a mural painter may be studied in the specimen which decorates one of the arches in the Court of Palms.

Gari Melchers

It has been related of Gari Melchers that when he built the studio among the dunes of north Holland, where so much of his work has been done, he wrote over the doorway the motto "Wahr und Klar," or "Clearness and Truth." This motto has been termed by Christian Brinton "The battle-cry of the most vigorous and salutary manifestation in the history of nineteenth century art," a manifestation in which this American-born painter of German descent, with Dutch and French affiliations, has taken a distinguished part. "The sane, straightforward naturalism of Melchers' manner brightened as it is by the aurate brilliancy of the latter day palette," has thoroughly justified the motto which he placed over his door long ago, and is splendidly illustrated by the representative collection of his works brought together here, in Room 77. To quote again from Brinton's illuminating study of this artist, "Melchers is not a subjective or an imaginative artist, he belongs to the sturdy, positive race of observers. The spirit of his art, as well as its expression, is frankly objective. He continues that tradition which is represented with such impregnable strength and security by some of the foremost painters the world has ever known—by Hals in Holland and Holbein in Germany. * * * Now that he has returned (to the land of his birth) it is doubly

apparent that Gari Melchers' sojourn abroad has splendidly served its purpose. * * * He has come back a mature artist bringing to a new country the lessons taught so well in the old. It was not otherwise that the great pioneers of the past were wont to do when Durer wandered homeward from Italy or Van Dyke crossed the channel to England.'

Gari Melchers was born in Detroit, Michigan, in 1860. His pictures are in most of the great collections at home and abroad and his career has been a uniform series of honors and successes.

John S. Sargent.

The work of a man beyond all question the most celebrated and conspicuous portrait painter of today, but whose art extends far beyond the domains of its most popular phase, is shown in Room No. 75.

Of American parentage and lineage, John S. Sargent is, however, in most respects a typical cosmopolitan. No artist has been more discussed or more widely known, and apart from strictly artistic considerations and despite his own natural reticence and seclusiveness, his work has a habit of being much in the limelight. In this room, for instance, among the small yet very representative group of paintings, are two which have special notes of public interest. One is the famous Madam Gautreau and the other is the portrait of Henry James. The first canvas proved a veritable storm center when produced not long after Sargent left the studio of Carolus-Duran in Paris, where he served his apprenticeship. Violently denounced and quite as enthusiastically praised, but refused by the Salon, this picture might be termed the turning point of Sargent's career.

He never parted with the picture and it comes, together with most of the others in this room, from his own studio. The Henry James portrait is the one which the militant suffragists slashed in London a year or so ago.

Preeminently a painter, superbly proficient, in the rendering of what his impersonal and detached and very keen observation selects, Sargent rarely seems to reveal a spiritual insight. What Huysmans said of his writing might apply to Sargent in painting: "I record what I see, what I feel, what I have experienced, writing it as well as I can, *et voila tout!*" Except that Sargent leaves out what he feels. Of late he has refused to continue portraiture and has turned to landscape painting and to executing groups in the open air which, while they are of actual persons, are not primarily portraits.

John Singer Sargent was born in Florence, Italy, in 1856. His parents were Bostonians. As a young man he studied under Carolus-Duran and later traveled in Spain and Holland, where he particularly studied painters like Velasquez and Hals. After many years in Paris he moved to London, where he has since resided, frequently visiting the United States, painting and exhibiting. The Boston Library contains remarkable murals by him. The list of his honors and awards and of the collections where he is represented is far too long to be given here.

Arthur Mathews.

The work of Arthur Mathews, the leading artist and most potent influence of contemporary western art, occupies Room 76, in which are also shown paintings by Francis McComas.

Although he was born in Wisconsin, in 1860. Arthur Mathews came early in life to San Francisco, was educated in its schools and, save for the period of study in the Julian Academy under Boulanger in Paris, from 1884 to 1889, his artistic career has been centered in this city. He was an architect before he turned to painting, a circumstance of immense value to him in his mural decoration, in which he has accomplished some of the most distinguished work of today in the United States. While studying under Boulanger he was a fellow pupil of many of the Americans who are now leading figures in our art, and he had the rare success of standing number one in drawing, composition and painting, and of winning a medal granted by the Studio only once in ten years. He was for many years director of the California School of Design and developed some of the most promising younger artists in the West.

There is in his work the force of an imagination which is at once symbolic, romantic, and intellectual—a creative energy controlled and directed by firm thought and clothed in rich and well-ordered beauty of color. The present exhibition has proven how high a place Arthur Mathews occupies in American art, a place among the very foremost.

One of his mural paintings is in the Court of Palms. As a member of the jury his work was placed *hors concours*.

Francis McComas.

This artist's work shares Room No. 76 with that of Arthur Mathews. He, too, is a member of the jury, and *hors concours*. Born in Australia, Francis McComas has settled in California, and next to Mathews, he is the most original, powerful, and promising of Western artists.

A certain sense of quality—that subtle, inner attribute which is so hard to isolate and precisely define, but which is invariably present in all authentic art, no matter what its kind may be, distinguishes this painter's very remarkable work. Christian Brinton termed him "the Whistler of the West," and the impression of giving only the quintessence of his subject which McComas' pictures produce is, indeed, akin to the selective genius of the great master, although the spiritual atmosphere which is the lovely envelope of Whistler's work is not present in that of McComas, which, on the contrary, is definite and firm, at times even to hardness.

The paintings in this room are the result of a recent journey into the desert country of Arizona and of work done at Monterey, where McComas has his studio. Although in large measure self-taught, McComas studied for some years with Arthur Mathews. He has given exhibitions in London and New York and has painted and studied in many lands.

His place among the most original younger men in America is unquestioned. Few painters in oil can use their pigments with more strength than McComas exerts in his water-color medium.

John McClure Hamilton.

Room 39 is devoted to the pastel drawings of John McClure Hamilton, a number of his oil paintings being placed in Room 49.

A member of the International Jury of Awards, and, therefore, *hors concours*, John McClure Hamilton is one of the most distinguished of contemporary American artists. Born in Philadel-

phia in 1853, he studied at the Pennsylvania Academy of the Fine Arts, in Antwerp, and Paris. A recipient of many honors, and represented at all the great exhibitions of Europe and the United States, since 1878 he has lived in London. He has painted the portraits of many eminent people, among them being Gladstone. The pastels in Room 39 have been a special attraction of the exhibition, their verve and charm and swift, truthful drawing being most remarkable.

Joseph Pennell.

Room No. 31 is given over to the work of one of the very foremost of living artists in black and white—Joseph Pennell. The wide range of his subject matter is indicated by the titles of the various groups into which his lithographs and etchings are divided, namely, the Panama series, the New York series, Pittsburg and Chicago series, San Francisco, Washington, Yosemite, Grand Canyon, Philadelphia, Belgium, English, German, Greek, Italian London in War Time, and others. He is a member of the jury, and *hors concours*.

Born in Philadelphia, in 1860, and a pupil of the Pennsylvania Academy of the Fine Arts, Pennell has for many years held a place among the most distinguished draughtsmen and etchers of the day. Most of the principal galleries of Europe, the Luxembourg, Paris; the Uffizi, Florence, and others, have examples of his work. As president of the Senefelder Club, London, and as an enthusiastic practitioner, Pennell has of late been spreading the gospel of lithography. A world-wanderer in search of beauty, he has found it of late in the varied aspects of modern industry, phases of life too often neglected by artists insensitive to the appeal of their own environment. Skyscrapers and huge derricks and cranes assume under Pennell's manipulation a romantic though truthful vestment of artistic charm. The Panama series in this room is a powerful illustration of his method and his success.

Howard Pyle

Howard Pyle has been termed "the Father of Modern American Illustration," and his work has been given the honor of separate display in Rooms Nos. 41 and 42, black and white designs in the first and his color work in the second. Both rooms are high in popular favor. The spirit of a rich romance breathes from these pictures. As a teacher Pyle has been probably the most formative influence in America, in his particular field. He was born in Wilmington, Delaware, in 1853, and received his artistic training at the Art Students League, New York. The present exhibition of his work was loaned by the Wilmington Society of the Fine Arts. He died in Florence, Italy, in 1911.

CHAPTER VIII.

Sculpture.

Medals of Honor were awarded to three sculptors, Gold Medals to eight, and to a large number Silver Medals and Honorable Mention were allotted.

In reporting their recommendations, the jury took occasion to highly compliment the Fine Arts Department on the unique excellence of its installation of sculpture, which is mostly dis-

played in the open air amid living greenery, and disposed in situations of great beauty. The jury voiced the sentiments of all Exposition visitors.

The three sculptors to whom highest honors were given were Karl Bitter, Daniel Chester French, and Herbert Adams.

As in the case of the painter, John W. Alexander, a tragic ending marked the official granting of high honor to Karl Bitter, who was killed in an automobile accident in New York after the jury had allotted its award. He was not only an exhibitor, but was Chief of Sculpture in the Division of Works of the Exposition. His statue of Thomas Jefferson is placed beneath the dome in front of the entrance to the Fine Arts Palace. Others of his works, including the Memorial to Dr. Henry P. Tappan, the "Signing of Louisiana Purchase Treaty," and a "Fountain Group," lent by John D. Rockefeller, are in Room No. 66—which is the large hall into which both east and west main entrances open.

Karl Bitter was born in Vienna, Austria, in 1867. His early education was received in the Academy of Fine Arts of that city. He came to this country in 1889 and his home has since been in New York. For many years he has been recognized as one of the leading sculptors in America.

Daniel Chester French's statue of Lincoln is under one of the arches of the dome before the entrance. His Earl Dodge Memorial is also under the dome. The Alice Freeman Palmer Memorial is placed in Room 66, the main entrance hall. Daniel Chester French is one of the most notable of modern American sculptors. Born in Exeter, New Hampshire, in 1850, he is a pupil of John Quincy Adams Ward, in New York, and of Thomas Ball, in Florence, Italy. Many of his works are patriotic in theme, such as "The Minute Man," at Concord, Massachusetts.

Herbert Adams is represented by four statues. His large figure of Chief Justice Marshall stands at the north end of the colonnade, and his statue of William Cullen Bryant, the poet, is placed beneath the dome before the entrance.

Herbert Adams was born in West Concord, Vermont, in 1858, and received his technical training at the Massachusetts Normal Art School and under Mercie in Paris. He has received many official honors. Among his work are several statues and bronze doors for the Library of Congress, Washington, D. C.

The winners of Gold Medals are the following: Cyrus E. Dallin, James E. Fraser, A. Laessle, Paul Manship, Bela L. Pratt, A. Phimister Proctor, Arthur Putnam, and Attilio Piccirilli.

Cyrus E. Dallin, a native of Utah, born 1861, and educated in France, is represented by a large number of works, principally Indian subjects, which are disposed in many places outside and inside the building.

James E. Fraser, born in Minnesota, 1876, a pupil of Falguiere in Paris, shows six portrait busts and studies. His "Flora and Sonny Whitney," in Room 66, is a charming example of his style.

Albert Laessle, a Philadelphia artist of the younger generation, a pupil of Charles Graffy, shows a large number of animal pieces in bronze, a striking example of his work, in which a Japanese influence is perceptible, is in Room 66, near the main entrance. It is the "Bronze Turkey."

Paul Manship, one of the most original and promising of

the younger school, an artist who is one of the many who are returning to remote antiquity for suggestions, is represented by ten characteristic examples, placed in various positions within and without the building. Manship received a large part of his training in Rome as a student at the American Academy, having won a scholarship which gave him three years' study at that institution.

Bela Pratt, born and trained in his art in Connecticut, as a pupil of The Yale School of Fine Arts, and later a student in New York and in Paris, has several of his many works placed out of doors. His two reliefs are beneath the dome before the entrance. His "Whaleman" is on the north shore of the lagoon.

A. Phimister Proctor is the sculptor of the gigantic buffaloes which so notably guard the approach at the south end of the colonnade. Proctor is a Canadian, born 1862, and trained in New York and in Paris. Many other of his works stand in various places.

Arthur Putnam, the Californian sculptor, an artist of authentic originality, shows a case of his small bronze animal pieces in Room No. 67.

Attilio Piccirilli, born in Italy, 1866, but who has lived in New York since 1888, has a number of works exhibited in the colonnade and elsewhere.

Among sculptors who were placed *hors concours* because they were members of the jury, or for other reasons, are Paul W. Bartlett, whose "Lafayette" stands in the central position under the dome, and Charles Graffy, whose "Pioneer Mother" stands between the dome and the entrance. This statue will be the sculptural souvenir of the Exposition, as it is to stand in San Francisco's civic center, the gift of the women of the West.

One of the very notable sculptures exhibited is the Augustus Saint Gaudens "Seated Lincoln" which is placed near the south end of the colonnade. Adolph Alexander Weinman, a member of the jury, shows two studies of Lincoln, and other characteristic works. Other jurymen whose works are exhibited are Haig Patigian and Joseph J. Mora, both of whom are Californians. A. Stirling Calder, Assistant and Acting Chief of Sculpture shows five examples of his vigorous modelling. "The Fountain of Energy," near the Scott-street entrance, is his creation. Robert Aitken, a San Franciscan whose fountain in the Court of Abundance has attracted especial attention, is one of the winners of a Silver Medal. Aitken is a man of high and serious ambitions, in whose work there can be felt vigor and force allied to a native originality.

Space is lacking for the adequate enumeration of the other Silver Medalists and notable works; but the small figures of Paul Troubetzkoy, Room No. 108, should by no means be overlooked.

CHAPTER IX.

Prints.

It is the common opinion of all competent judges that the prints department of the Fine Arts has assembled by far the most notable exhibition ever held in this country. Coincident with a revival of public interest in etchings, lithographs, and

other forms of modern graphics, there is a remarkable recrudescence of artistic ability along these lines in the United States, and the present exhibition is a striking proof both of the interest of the public and the ability of the artists.

A great many of the visitors are buying copies of the various prints, showing that the appeal of a form of art which is at once within the means of most people and at the same time of high merit is not being made in vain.

The Grand Prize was awarded to the famous engraver, Henry Wolf. His work is grouped in Room No. 30, where considerably over a hundred of his splendid prints are brought together. Born in Alsace in 1852, and a pupil of Jacques Levy in Strasburg, Henry Wolf came to this country in 1871. His present high honor comes as a climax of a long series of official awards for wood engraving.

The Medals of Honor were awarded to C. Harry White and D. A. Wehrschmidt. The Gold Medals were awarded to Allen Lewis, D. Shaw MacLaughlin, J. Andre Smith, Cadwallader Washburn, Herman A. Webster, and Gustave Baumann.

Among the winners of Silver Medals were three Californians—Clark Hobart, Perham Nahl and Worth Ryder.

Room No. 30 contains the first etching ever made in America, Joseph Wright's portrait of Washington; the first mezzotint, Peter Pelham's portrait of Cotton Mather; the second known American lithograph, by Bass Otis, No. 1200; the first color aquatint, No. 697, by John Hill, and a large number of exceedingly interesting historical prints, many of them by Paul Revere (more widely known for his exploits as a midnight horseman). These works are displayed in cases that line Wall D. In this room also are shown the best works of the etchers of some twenty years ago, Thomas Moran, Mary Nimmo Moran, Peter Moran, James Smiley, Charles Platt, Stephen Parrish; the work of Robert Blum and Alden Weir bridging that period and today.

The contemporary artists are exhibited in Rooms Nos. 32, 33, 34, with the exception of that of Joseph Pennell, which occupies a separate room, No. 31, and is spoken of in connection with the other individual galleries.

This department owes its distinctive success to Robert B. Harshe, Assistant Chief of the Department of Fine Arts, who is himself an etcher of distinction.

CHAPTER X.

The Foreign Sections.

The following foreign nations are official exhibitors in the Palace of Fine Arts: Argentina, China, Cuba, France, Italy, Japan, The Netherlands, Portugal, Sweden and Uruguay. The Philippine Islands also has a separate section.

There is also what is termed the International Section, in which are placed works by artists of nations which did not governmentally participate in this Exposition. Among these nations are the following: Austria, Hungary, Germany, Greece, Great Britain, Spain, Chile and Russia, or, really, Finland, a part of Russia.

This International Section at present occupies one room, No. 108. The pictures in it are almost all by German artists. The

large and exceedingly important number of paintings from Austria, Hungary, Spain, Great Britain, and other foreign nations—notably Norway—are to be exhibited in the new wing of the Fine Arts Building soon to be opened.

It will be well to mention here the fact that France did not enter its pictures in competition for prizes, following its usual custom at expositions, and it should be remembered that in the French Pavilion there is a gallery of veritable masterpieces, showing the quintessence of French art from 1870 to 1900.

ROOM No. 108.

The International Section.

Two of the winners of Medals of Honor in this section, both of them eminent German artists, are represented in this room. Franz von Stuck, one of the best known contemporary names in Europe, has a very remarkable painting hanging on Wall A. It is called "Summer Night." Heinrich von Zugel has a splendid cattle piece (No. 549) on Wall C. Other Gold Medalists whose works are included in this room are Curt Agathe (No. 3), Heinrich Kniir, a "Self Portrait" (No. 293), and Leo Putz (No. 387).

As stated above, this room is but a very small portion of the International Section, in which have been awarded a large number of high honors. The rest of the section is displayed in the Annex. (See Chapter XI.)

Argentina.

Room No. 112 contains the paintings and sculptures of this country. Antonio Alice won the Medal of Honor in paintings. He is represented by three works, numbered 1, 2 and 3. No. 2, entitled "Confession," a very small work full of intense emotion and beautifully painted, a little masterpiece of its own school, the genre, hangs on Wall C.

Gold Medals were awarded to the following painters: Gorge Bermudez, Alejandro Bustillo, Ernesto de la Carcova, Fernando Fader, Jose Leon Pagano, Octavio Pinto, C. Bernaldo de Quiros, and Eduardo Sivori.

Among the sculptors Pedro Briano Zonza was given the Medal of Honor for his "Increase and Multiply," No. 75. Alberto Lagos, represented by three works, Nos. 32, 33 and 34, was given a Gold Medal.

China.

China's exhibit occupies Rooms 94 to 97, inclusive.

It comprises a very large number of works of a highly diversified character, paintings and drawings forming only a small part of a wealth of curious and exquisite works of art in porcelain, wood and bamboo, lacquer work, precious stones and marbles, strass work, carved fruit stones, ivory and shell, pith paper and straw, embroidery and silk.

In paintings a Medal of Honor was awarded to Kiang Ying-seng for his "Hall Picture: Snow Scene" (No. 348), and Gold Medals were awarded to Su Chen-lien (No. 344), representing the flowers of four seasons; Kao Ki-fong (Nos. 363, 364), and Miss Schin Ying-chin for her "Folding Screen: Flowers of All Seasons" (No. 367).

Cuba.

Cuba's exhibit is in Room No. 20. The Medal of Honor in this section was awarded to Leopoldo Romanach, whose group of paintings is numbered from 16 to 29. A Gold Medal was given to M. Rodriguez Morey, Nos. 13, 14, 15. Maria Mantilla, Nos. 7, 8, and Amando Maenocal, Nos. 9, 10. No. 9 is the huge painting entitled "Death of Meceo," an episode of Cuba's war of independence, rendered with vivid realism.

France.

France's exhibit occupies Rooms 11 to 18, inclusive. There is also an exhibit of a retrospective character, and of exceedingly high value, in the French Pavilion.

Among the artists of the most considerable consequence who are represented are the following: Degas (No. 310), a master who may also be studied in the retrospective exhibit; Gaston La Touche, Jean-Paul Laurens, Henri-Eugene Le Sidaner, Henri-Jean-Guillaume Martin, Emile-Rene Menard, Luc-Olivier Merson, Claude Monet, Rene-Xavier Prinet, Pierre-Auguste Renoir, Alfred-Philippe Roll, Lucien Simon, Jean Veber, and Maurice Denis. But there are many other interesting and important men who are not generally well known.

Room No. 17 contains the work of one of the most important of the above mentioned group, Alfred Philippe Roll, a grand officer of the Legion of Honor. Roll's pictures are numbered 481, 482, 483, 484. One of them is a frightful souvenir of the present war: "In Belgium" (No. 483). That veteran master, Jean-Paul Laurens, under whom so many modern Americans have studied, is represented by a very strong example of his splendid work in No. 398 which shows a peasant youth and maiden upon whom the spell of love is weaving their life's romance. Felix Vallotton has an interesting portrait group (No. 512). Le Sidaner is represented by No. 418, his other picture, "Le Table" (No. 419) being in Room 14. The latter is an exceedingly remarkable study of lamp-light out of doors. Another of the big names, that of Menard, is splendidly illustrated in Room No. 16 by two most satisfactorily beautiful pictures (No. 444, 445). Prinet, another big man, has a portrait group (No. 472), a much admired picture of a father and mother and daughter.

Lucien Simon, one of the foremost men of modern France, is represented by three strong and virile canvases (Nos. 493, 494, 495); the second of these is entitled "The Communicants," a group of children receiving their first communion. It is one of the most artistic examples of a large group of works in the French section which deal with subjects of a religious nature. No other section is so strongly representative of this interest which for centuries was the sole concern of the art of painting in Europe, but which of late years has fallen into neglect. France, however, is still, in art as in life, "the eldest daughter of the church."

Monet and Degas, those veterans, may be studied in Room 13. Monet's picture is No. 452. This is the artist who, as we had occasion to say when in Room No. 61, where there is a large group of his works, is the father of modern impressionism. Degas (No. 310) is one of those singular men of genius who devote their whole lives to experiments which en-

large the domains of their art, although often their own works fail. He is one of the masters of modern realism, and his successes are more numerous than his failures. In this room there are also a number of interesting decorative works by Maurice Denis.

Italy.

Italy's notable contribution to the art of the Exposition is placed in Rooms Nos. 21, 22, 23, 24 and 25.

Room No. 21 contains the work of the three principal prize winners. Ettore Tito was awarded the Grand Prize. Medals of Honor were granted to Onorato Carlandi and Camillo Innocenti. These three men, together with Antonio Mancini, whose group hangs in Room 22, stand among the very foremost of contemporary Italian artists. Mancini is pre-eminent, so much so that his work was placed *hors concours*, for he has already won so many honors that he may well afford to stand to one side and give the younger men a fuller opportunity.

Ettore Tito is represented by four pictures, which occupy one of the walls in Room 21 (Nos. 103, 104, 105, 106 and 107). Romanticism and realism seem to mingle in almost equal proportions in this most vigorous and splendidly skillful painter.

Onorato Carlandi has four pictures (Nos. 15, 16, 17, 18). Innocenti's paintings are numbered 56, 57, 58, 59.

Leonardo Bazzaro, one of the winners of a Gold Medal, is also in Room No. 21, with a single picture, "On the Diving Board" (No. 4).

The other Gold Medal artists are as follows: Italico Brass (No. 10) in Room 25; Emma Ciardi (No. 30) in Room 25; Giuseppe Ciardi (No. 29) in Room 25; Guglielmo Ciardi (Nos. 34, 35) in Room 25; Umberto Coromaldi (Nos. 31 and 32) in Room 25; Visconti Adolfo Ferraguti (No. 43) in Room 25; Enrico LIONNE (Nos. 62 and 63) in Room 24; Giuseppe Mantessi (No. 71) in Room 25; Plinio Nomellini (Nos. 82, 83) in Room 24; Ferruccio Scattola (No. 99) in Room 25.

The sculpture is a notable feature of the Italian Exhibit, and is scattered through the various rooms. Five Gold Medals were awarded as well as lesser honors. These five are the following: Luigi Amigoni (No. 114), "Adolescence"; Renato Brozzi (No. 118), "Medals, Animals"; Artero Dazzi (No. 123), "Portrait of a Lady"; Giuseppe Graziosi (No. 131), "Susanna"; and Antonietta Pogliani (No. 146), "On the Beach."

Besides studying a splendid collection of modern work in this section, the visitor should take advantage of the classic treasures displayed in the Italian Pavilion. The wonderful extent and unbroken continuity of Italian art is well illustrated by these two exhibitions. No other nation has anything like the greatness in art which attaches to Italy, and the present showing of this modern work proves that its vitality is far from being exhausted.

Japan.

The Japanese exhibit is displayed in the southern end of the building, in Rooms 1 to 10, inclusive.

This section contains a really great amount of varied and very beautiful art, and it also furnishes a most unusual study in artistic change, or development. In the midst of the marvelous work of old Japan—a country which, isolated from all the world,

produced an art of unique charm that has profoundly affected the Western nations—there is one room which shows how the artists of the new Japan have cut loose from their artistic ancestry and are patterning themselves after Occidental modes.

Artists of the older school have been granted the highest honors. Medals of Honor were awarded to the following: Ranshu Dan (No. 15), "Moving Clouds"; Toho Hirose (No. 21), "Spring Rain"; Shoyen Ikeda (No. 13), "The Intermission"; Keisui Ito (No. 6), "Sailing Boats"; Tomota Kobori (No. 19), "Masatsura Kusunoki Rescuing His Drowning Foes." A large number of Gold and Silver Medals were also awarded in this group of exquisite work.

In the group of work in the Western mode, a Silver Medal was awarded to Kinisuke Shirataki (No. 30), "Portrait of Mr. Y. Nomura," and to Eisaku Wada (No. 31), "On the Seashore."

Gold Medals were awarded to the sculptors, Choun Yamazaki (Nos. 41, 42), Homei Yoshida (No. 57). These works are carved from wood, as are many other of the Japanese sculptures.

There is a large and varied showing of works in metal, lacquer, bamboo, porcelain, cloissons and other materials. There is also a splendid exhibit of retrospective art. The handbook issued by the Japanese Commission contains an excellent chapter on the historical art represented in this section.

Portugal.

The Portugal Section are in Rooms 109, 110, 111.

The Grand Prize was awarded to Jose Malhoa, who has eight canvases hanging in Rooms 109 and 110. They are numbered from 53 to 60, inclusive. They are all vigorous, realistic and sympathetic portrayals of the life of his own country, in many aspects, the drunkard at the fiesta (No. 57), the prodigal son twanging the guitar to his light o' love, or the ardent devotion of a Catholic procession (No. 56).

A Medal of Honor was awarded to Jose Veloso Salgado, whose paintings are numbered from 125 to 130, inclusive. An artist of a more tranquil vision than Malhoa, Salgado presents pleasant, tranquil aspects of seaside and rural life.

Gold Medals were awarded to Artur Alves Cardoso, whose group is numbered from 24 to 31, inclusive; to Ernesto Ferreira Condeixa (Nos. 37, 38), and to Joao Vaz (Nos. 153, 154, 155).

One of the most distinguished of modern Portuguese artists, Adrian de Sousa Lopez, exhibits a large group of notable works, placed *hors concours* because the painter is Portugal's Fine Arts Commissioner.

Philippine Section.

This exhibit is placed in Room No. 98.

A Gold Medal was awarded to Felix R. Hildago, who has eleven paintings, some of them of very large size, historical and religious in subject, while the smaller ones are landscapes and marines. Born in Manila, Hidalgo received his training in that city and Madrid, and resides in Paris. He has won honors at other expositions in Madrid, Paris, Chicago and St. Louis.

Silver Medals were awarded to Joaquin M. Herrer (Nos. 8, 9), and to Fabian de la Rosa (Nos. 30, 31, 32, 33, 34).

Holland.

The exhibit of The Netherlands is placed in Rooms 113 to 116, inclusive. The etchings are in Room 115.

The Grand Prize was awarded to G. H. Breitner, whose picture, "Amsterdam Timber-Port" (No. 17), hangs in Room 113 on Wall A. Breitner occupies a prominent place among the group of modern landscape and figure painters of Holland, in which group Willem Witsen, Commissioner of Fine Arts to this Exposition, the Maris Brothers, Anton Mauve, Israels, are leaders.

The Medal of Honor in this section was awarded to M. A. J. Bauer, whose picture, "Oriental Equestrian" (No. 7), hangs on Wall D of Room 113.

Gold Medals were awarded to David Bautz, for his "Dead Birds" (No. 8), which hangs on Wall A in Room 114; to G. W. Dysselhof, for his "Lobsters" (No. 27), which hangs in Room 113 on Wall A; to A. M. Gorter, for his "Autumnal Day" (No. 37), which hangs on Wall C of Room 113; to Johan Hendrik van Mastenbroek, whose "As Busy as Bees in the Harbor at Rotterdam" (No. 60), hangs on Wall A of Room 114; his other picture, "In the Lock at Delfshaven" (No. 59), hangs on Wall C of Room 113; to Albert Roelofs, whose "Meditation" (No. 75), hangs on Wall C of Room 113; to Hobbe Smith, whose "Old Woman Reading the Bible" (No. 88), hangs on Wall D of Room 114; and to W. B. Tholen, for his "Church near Leider" (No. 94), which hangs on Wall B, Room 113.

The two attractive canvases by Commissioner Willem Witsen, which were *hors concours*, hang on Wall C, Room 113. They are numbered 109, 110.

Other pictures which were not in the competition are those by B. J. Blommers, one of the modern masters of Holland (Nos. 13, 14), on Wall D, Room 113.

Sweden.

A very buoyant, original, creative spirit is animating the art of Sweden at the present time. In no other section does the life-force throb with more intensity. No other section, either, seems so impressed with the evidences of its national origin as does the Swedish. Here is a whole group of artists who, no matter where they may have received their training, and no matter by what exterior influences they may be impressed, turn everything to account in their work of artistically expressing their own native environment—a lesson which American painters might profitably study. The Swedish rooms are Nos. 99 to 107, inclusive.

The Grand Prize was awarded to Bruno Liljeefors, whose four large pictures of bird life in the far North are in Room No. 100. Liljeefors, like Gustaf Fjaestad, resides in Stockholm, and has studied in France and Italy. The most noticed of his pictures is the huge painting of wild geese in flight upon a stretch of desolate shore on which turbulent waves are threshing. A splendid rhythm expressed by the line of birds is a triumph of the pictorial suggestion of motion.

Fjaestad's work is in Room 107, in which are placed a large number of his interpretations of snow, water, frost, light and darkness. A strange sort of psychic poetry, commingled with an almost Japanese devotion to decorative design, emanates from

these strangely beautiful canvases. To him was awarded a Medal of Honor.

Gold Medals were awarded to the following: Elsa Backlund-Celsing, whose work is in Room 105; Wilhelm Behm, Room 103; Alfied Bergstrom, Room 103; Oscar Hullgren, Rooms 103, 105; Gottfrid Kallstenius, Rooms 100, 104; Helmer Mas-Olle, Room 102; Helmer Osslund, Room 102; Emil Osterman, Room 106 (Portrait of King Gustave V); Wilhelm Smith, Rooms 100, 103, 106; and Axel Torneman, Rooms 100, 103.

Anshelm Schuetzberg, Sweden's Commissioner of Fine Arts, and, therefore, *hors concours*, is represented by a group of notable paintings.

To Carl Larsson, whose work is in Room 101, was awarded a Grand Prize for watercolor, and to John Bauer, whose work is in Room 104, a Medal of Honor, while to Oscar Bergman was given a Gold Medal. Bergman's work is in Room 101. Much of the most piquant and attractive work in the exhibition of Swedish art may be found in these watercolors, many of which deal with the racy and fantastic folk lore of that far northern country where a deep spiritual life has always flourished, at times full of mysticism, as in Swedenborg, and illuminating art and literature with its undying interest and significance.

A Gold Medal was awarded for sculpture to Gottfrid Larsson, and one to Eric Lindberg for medals.

Uruguay.

This republic's interesting exhibit is in Room No. 19.

Manuel Rose, an artist who has been trained in France, was awarded a Gold Medal. He is represented by six paintings, modern in technique and varied in subject matter. They are numbered from 52 to 57, inclusive.

Silver Medals were awarded to C. de Arzadun (Nos. 1 to 8); to Milo Beretta (Nos. 9 to 21); to Carlos Castellano (Nos. 24 to 30); to Jose Cuneo (Nos. 32 to 41); and to Domingo Puig (Nos. 45 to 48). The bust of General Artigas, by Jose Belloni, is to be presented to the Pan-American Union at the conclusion of the Exposition.

CHAPTER XI.

The Annex to the Fine Arts Palace: Norwegian, Austrian, Hungarian, Spanish, English, Finnish, Italian, Futurist, Besnard.

From the point of view of modernity, the new building erected to house the works collected abroad and brought here after the outbreak of the European war—a most remarkable enterprise which reflects special credit upon Commissioner J. N. Laurvik, who, as a special representative of the Department of Fine Arts, carried it through—is the most interesting portion of the Fine Arts department. Here are brought together works which show the ferment and the most extreme examples of all the tendencies in contemporary art abroad which witness to the strength and directions of the period of storm and stress through which art, in common with all other branches of human culture, is today passing, to what unknown ends who shall say?

The principal things to be seen in this new building are the following:

The Hungarian exhibit, on the ground floor.

The Spanish department, on the ground floor.
The Brangwyn etchings, on the ground floor.
The Norwegian exhibit, on the top floor, including the Fritz Thaulow room.
The English exhibit, on the upper floor.
The Besnard room, on the upper floor.
The room devoted to the Finnish painter, Axel Gallen-Kalella.
The exhibit of paintings and sculpture by the Italian Futurists.

The Hungarian Exhibit.

Entering by the door opposite the main fine arts building, if you will turn to your left you will find in the first room the retrospective section of the very notable Hungarian exhibition. The two next rooms on the same side of the building as the retrospective gallery contain works by the painters of the Academic schools of Hungary. Leaving the third of these you turn to your right and enter one of two central rooms which contain modern works. In the room directly opposite the retrospective room are the ultra-modern pictures, and communicating with this room are two others which contain Hungarian sculpture and drawings and other "graphics," etchings, and prints.

In a smaller room opening from the last of those devoted to Hungarian graphics are paintings by two Austrian artists. One is John Quincy Adams, a lineal descendant of the famous American statesman, and a naturalized citizen of Austria. He is the winner of a Gold Medal granted for the work shown here, two portraits, one being of his wife. Another Austrian artist, Horatio Gaigher, exhibits in this room two interesting portraits, one of Pope Benedict XV, and the other of the late pope Pius X, both made from life. Mr. Gaigher has been granted a Silver Medal.

Other winners of high honors in the Austrian and Hungarian sections are the following:

Istvan Csok, Hungarian, Gold Medal, who exhibits eight pictures among the modern works, and who occupies a place of the utmost importance in European art today.

Lajos Mark, Hungarian, Gold Medal, who has five works in the modern gallery. Ede Telcs, Hungarian, Gold Medal, for sculpture.

Janos Vaszary, Hungarian, Gold Medal, who exhibits six canvases, among the representative moderns.

The winners of Silver Medals among the Hungarians were as follows: Count C. Y. Batthyanyi, Gyula Glatter, Baron F. Hatvany, Oszkar Glatz, Pal Javor, B. Karlovsky, Ferencz Lipoth, Baron Mednyansky, Geza Vastagh, and Horatio Gaigher, an Austrian. Silver Medals for Sculpture were awarded to O. Fulop Beck and Gyula Muranyi, Hungarians.

SPANISH SECTION

There are three rooms devoted to paintings from Spain. The Medal of Honor award was granted to Elisee Meifren, whose large land-and-seascape occupies nearly all of one of the walls.

Gold Medals were won by three Spaniards, Carlos Vasquez, Valentin de Zubiarre, and Conde de Aguiar.

Frank Brangwyn

A Medal of Honor was granted to Frank Brangwyn, the English artist, for etchings. Brangwyn is given a special place in a room on the ground floor. Eminent as mural painter (his work may be seen in the Court of Abundance), Brangwyn is also one of the leading etchers of today.

Norwegian Section

The rooms on the northern side of the upper floor are devoted to the remarkable exhibition sent to this country by the artists of Norway.

The first room to be visited should be the one in the north-east corner, which contains works of the academic school, plus more modern tendencies. The next room contains modern work, notably that of Henrik Lund and Edvard Munch. The next is given over to Fritz Thaulow, the famous Norwegian master, who was, of course, *hors concours*. Next comes another modern room, Halfdan Strom and Christian Krogh pre-eminent (a very interesting note in this room is supplied by the work of a Norwegian son of the French innovator, Gauguin, Pola Gauguin). The next is the Harald Sohlberg gallery.

To the last, Harald Sohlberg, was granted a Medal of Honor. The large nocturnal landscape, where a huge ice mountain looms beneath the mystical moonlight, is perhaps the most striking of Sohlberg's tremendously vital work, but it is all highly notable.

To Halfdan Strom was awarded a Gold Medal.

Silver Medals were granted to Edvard Diriks, Otto Hennig, Christian Krohg, Henrik Lund, Sigmund Sinding, and Marie Tannoe.

For work in Water Color a Medal of Honor was granted to Olaf Lange, a Gold Medal to Edvard Munch, and Silver Medals to Kristofer Ericksen and H. Hammerback.

English Section

Three rooms are given to the British painters.

Six of them were granted Gold Medals, these being: George Sauter, C. W. Simpson, Harold Knight, Laura Knight, Harold Speed, and H. Hughes Stanton.

Axel Gallen-Kalella

To Axel Gallen-Kalella was granted a Medal of Honor. He is a native of Finland, and one of the most interesting and vital of modern artists. A very large number of his paintings, ranging from his earliest work to that of his latest phase, are shown in a special gallery on the top floor.

Italian Futurists

The works of the Italian Futurists are shown in a separate gallery on the top floor. This work is the output of that group of artists of whom Marenotti, the poet and pamphleteer, is the acknowledged leader, and which most uncompromisingly pursues the strange paths of this newest form of art. To those who consider the subject worth studying is recommended a very comprehensive study by J. N. Laurvik, entitled "Is It Art: Post-Impressionism, Futurism, Cubism?" It may be said that the men of these schools, at least of Cubism and Fu-

turism, desire to break clear away from all formal and traditional forms of art and to create entirely new expressions of subjective emotions. That they do not succeed appears obvious, but that possibly some worth-while form of the use of color and line may develop from this desperate experimenting, who may deny?

Besnard

In a separate room near the English galleries are hung a number of works by Albert Besnard, the eminent French artist, head of the French school in Rome, the result of his observations in India.

Kokoschka

The pictures of Oskar Kokoschka, an Austrian artist of the ultra-modern school, are in the room at the southeastern corner of the top floor. He is a portrait painter who is the subject of much controversy.

FINAL NOTE.

In order to obtain more than a superficial acquaintance with the art of the Exposition, the reader of this sketch of some of its outstanding features is earnestly recommended to follow up this introduction to the subject with a systematic and thorough course of study.

There are experienced and efficient official docents, or guides, attached to the department, who are prepared to conduct individuals or parties through the galleries. These docents have their offices near the main entrance to the Fine Arts Palace.

Concerning the literature of the subject, it should be noted that Robert B. Harshe, the Assistant Chief of the department, has compiled an ample bibliography of the books and magazine articles dealing with practically all phases and personalities of modern art. This "Reader's Guide to Modern Art" is for sale at the entrance to the Fine Arts Palace.

The jury of distinguished artists and experts representing all the nations exhibiting took occasion, when submitting their report, to declare that as a whole this exhibition is the best ever held in America, and, despite the fact that the war has kept away a certain number of foreign works, that the European sections are commendably comprehensive; also, that the print department is far superior to any similar exhibition ever held in the United States, and, furthermore, they specially praised the unique outdoor installation of the sculpture.

This official verdict simply confirms the public judgment. Above all other aspects of the Exposition, its success in the domains of art is the great and most vitally significant fact, and it is my hope that this little book will be of service in disseminating its fecund influence.

A READER'S GUIDE TO MODERN ART

ROBERT B. HARSHE, Assistant Chief of the Department of Fine Arts of the Panama-Pacific International Exposition, has compiled in a systematized index the accessible bibliographical material dealing with modern art and artists. ¶ While this guide was put together primarily as an index to the artists represented in the Palace of Fine Arts at the Exposition it is also a compact review of modern art. A skeleton outline is sketched of the art epochs in each country, becoming broader and more detailed as the art of the last ten years is reached. ¶ This guide is indispensable to all libraries, and all clubs which study art. It is also of the utmost interest and value to lovers of art, who wish to supplement their appreciation with a fund of knowledge. It will be particularly useful to all those who are now studying the great exhibition in San Francisco.

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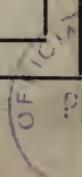
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